

IN THIS ISSUE:—"STRAUSS—HIS FRIENDS AND HIS CRITICS"—BY FRANK PATTERSON

MUSICAL COURIER

Weekly Review OF THE World's Music

Forty-Second Year. Price 15 Cents

Published by Musical Courier Company, Inc., 437 Fifth Avenue, New York.
Entered as Second Class Matter January 8, 1883, at the Post
Office at New York, N. Y., under the Act of March 3, 1879.

Subscription \$5.00 Foreign \$6.25 Annually

VOL. LXXXIII—NO. 16

NEW YORK, THURSDAY, OCTOBER 20, 1921

WHOLE NO. 2167



CONDUCTOR AND SOLOISTS OF THE SIXTY-THIRD WORCESTER MUSIC FESTIVAL

HELD IN WORCESTER, MASS., OCTOBER 3 TO 7, 1921

(1) Nelson P. Coffin, conductor; (2) Fred Patton, baritone (Floyd photo); (3) Estelle Liebling, soprano (Charlotte Fairchild photo); (4) Arthur Middleton, baritone; (5) Otilie Schillig, soprano (Apeda photo); (6) Grace Kerns, soprano; (7) Judson House, tenor (Harold Wagner photo); (8) Harold Land, baritone (Mishkin photo); (9) George Meader, tenor (© Lumiere); (10) Charles E. Gallagher, baritone (© Gerhard Sisters)

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Portland, Me., October 13, 1921.—The Silver Jubilee (twenty-fifth annual) Maine Music Festival opened in Bangor on October 6 and continued in that city October 7 and 8, and in Portland, October 10, 11 and 12 (five concerts in each city), under William Rogers Chapman, director-in-chief, who this season completed twenty-five years of distinguished service in behalf of the musical and cultural life of Maine. He was assisted by about fifty men from the New York Philharmonic Society and a chorus of 600 voices in each city. The soloists were Rosa Ponselle, prima donna soprano, Metropolitan Opera Company; Charles Marshall, tenor, Chicago Opera Association; Helen Yorke, soprano; Phoebe Crosby, soprano; Mildred Bryars, contralto; Francesco Bocca-Fusco, tenor; Fernando Guarneri, baritone; Ernest J. Hill, tenor; Raymond Otis Hunter, baritone; Attilio Marchetti, oboe; Mrs. Neil E. Newman, accompanist for chorus in Bangor; Mrs. G. S. Davis, accompanist for chorus in Portland. The concerts were the same in each city. A report of the Portland concerts follows.

The lights of the Maine Music Festival again shone from Exposition Hall, Portland, Me., on opening night, Monday, October 10. The Festival was the same big occasion which never fails to infuse zest into the life of musical folk and is the one event looming above everything else in the musical fraternity of Western Maine. There was this difference, however, namely, that the festival this year celebrated its Silver Jubilee. Furthermore, although no formal decision has been made in regard to the matter, it has been a foregone conclusion that the festival not only marked a quarter of a century of effort in behalf of the festival, but closed the festival work of William R. Chapman, organizer.

It is the consensus of opinion that Director Chapman deserves and receives the everlasting gratitude of Maine people for the work he has done and the performances of the past three days were a fitting climax to the quarter of a century of effort in the cause of music in Maine. A project which Director Chapman has in mind is the endowment of the Maine Music Festival. He has expressed himself as feeling that the attitude of the public should savor a little more of the duty it owes to the Maine Music Festival than has sometimes been the case. Take this year's festival, for instance, for which there was no guarantee. While the people feel an immense amount of local pride in the festival, the burden is practically shouldered by Director Chapman alone. The question therefore is, should not the public feel a greater degree of real obligation in the matter of helping to encourage, support and continue the festival?

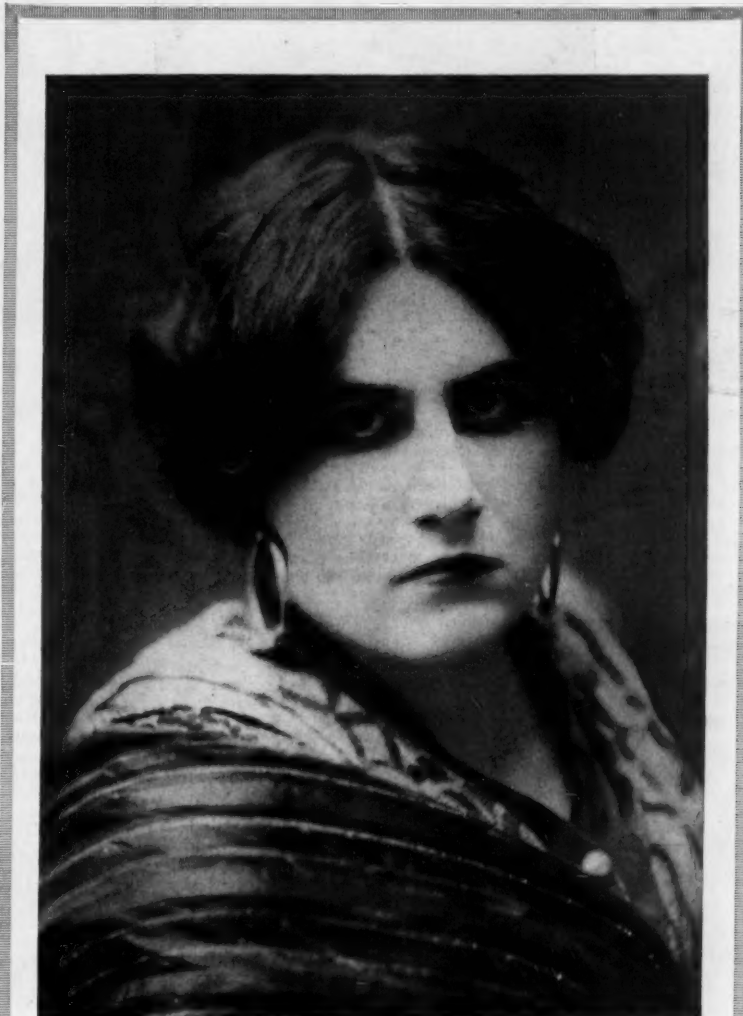
While there are many cities that support music festivals, the Maine Music Festival is the only state festival in the Union. Even Worcester (Mass.) is only a city festival and Springfield (Mass.) is the same. The festival throughout that time has given prestige to Maine. The fact that Mr. Chapman could bring the world's greatest artists to Portland, for instance, has added much to the city's reputation as a musical center. The bringing of such talent has constantly paved the way for other great attractions that never otherwise would have found their way here.

And lastly, it would be difficult to name anything that has given more pleasure to thousands than the annual festivals. Nothing has ever compared with this great work all over the state, where 250 concerts have been given with orchestra, over 200 artists have been presented and where 20,000 singers have been enrolled in the chorus. Nor does this summary take into account Director Chapman himself, who, in addition to assuming all these responsibilities, has traveled thousands of miles and given hundreds of rehearsals free in order to carry on the festival. After such unparalleled achievement it would not, indeed, be a matter for surprise if Director Chapman, at the close of twenty-five years, should decide that he cannot carry the tremendous burden of the Maine Music Festivals. But in this event could a successor be found? This is, at least, food for thought in the minds of Maine people.

SHALL THE FESTIVALS CONTINUE?

The question of the continuation of the Maine Music Festivals was discussed at a luncheon which opened the

silver jubilee festivities at the Falmouth Hotel, Monday noon. Attendance at this affair ran well over the 200 mark and embraced people who have been closely identified with the festival through all the years of its history. Brief speeches, ringing with festival spirit, a duet by two festival artists, Bocca-Fusco, tenor, and Guarneri, baritone, and the general atmosphere of friendliness and camaraderie that pervaded the Falmouth made the luncheon noteworthy.



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EMMY DESTINN,

as she appeared when she sang in the world premier of "The Girl of the Golden West" at the Metropolitan Opera House on December 10, 1910, with Caruso as Johnson and Amato as Rance. Mme. Destinn returned from Europe on October 16 for an extensive concert tour, which will open with a song recital at Carnegie Hall on October 28 for the benefit of the Workers' Unity House, followed by another on November 2 at Symphony Hall, Boston. Her appearances in this country will cover a period of seven months.

In introducing the long list of speakers, George F. West, toastmaster, pointed to the banner on the wall behind him which bore the figures 1897-1921, the silver jubilee date, and referred to them as carrying a deeply important meaning. He made a brief résumé of the events that have occurred since the festival became a part of Maine life and then introduced as a speaker Governor Percival P. Baxter, of Maine, who said:

THE GOVERNOR'S SPEECH.

"It is fitting that the Governor should be present here today to extend the official greeting of the State to Professor and Mrs. Chapman, to the artists and chorus and friends of the Maine Music Festival.

"This festival is one of the institutions of the State of which the people of Maine are proud. It is recognized by all that Professor and Mrs. Chapman are the heart and

soul of this festival, and I cannot imagine what the festival would be without these devoted leaders. It is they who conceived the idea of making Maine a musical center and of planting in the hearts of our people a love of music. Music lifts us up from our commonplace surroundings and inspires us to nobler thought and action.

"I distinctly remember the beginning of the festival and it was of necessity an experiment. Professor and Mrs. Chapman launched their frail craft upon uncharted seas, not knowing what its course might be. From the first performance, however, it was seen that the festival was a success and it is eagerly awaited each year by lovers of the beautiful. It required imagination, courage and patience to undertake this enterprise and see it through to a successful conclusion. It is given to but few to see the realization of their hopes and dreams, but in this case it has come to Professor and Mrs. Chapman and the tribute we are paying them is richly deserved. How splendid it is to be able to honor them here today on the twenty-fifth anniversary of the festival!

"The twenty-five milestones have been passed all too rapidly; many of those who were with us when the festival began and who were wrapped up in its work, have gone, but I voice the sentiments of the people of Maine when I say that we all wish that Professor and Mrs. Chapman might live on forever. The people of Maine love and respect them, and will ever be grateful for the immeasurable service they have rendered."

OPENING CONCERT, OCTOBER 10.

The overture of Rossini, from the opera "William Tell," was played at the opening of the first concert on Monday evening. If it has been played more beautifully, few there were in the first night audience who would admit it. The great notes seemed fairly to wing themselves up, the crescendos piling into great tones, superb, thunderous, yet never losing clarity or silver sweetness, and the light of pride and the quick glance of response flashed from the concertmaster, Scipione, to Director Chapman as the audience thundered its approval.

The "Hallelujah" chorus was rendered next by the chorus, the members of which have sung this number at the opening of every festival since its inception.

Rosa Ponselle, the star of the first jubilee concert, was the favorite of every individual in the vast throng of listeners. When she abruptly halted in her singing of the Verdi aria, "Pace, Pace, Mio Dio," from "Forza del Destino," her opening number, then whirled around and thrust her white ostrich fan to the floor, everyone gasped; when she calmly and resolutely repeated the aria, everyone speculated; when footlights were flashed and revealed the youthful beauty of the singer, everyone marveled at her modest (but withal decided) "I don't want them"; and when she gave a song group with piano accompaniment, everyone whispered. Her singing of "My Lovely Celia," by Higgins, was as serene and beautiful as moonlight on a calm night. Frank La Forge's "To a Messenger," with its rhythmic tread of hoofs and climax, showed her versatility as did her inimitable rendering of the glinting, elusive encore, "Will o' the Wisp."

Apropos of the foregoing allusion to the prima donna's act in throwing down her fan, it should be explained that in the opening bars of the aria the orchestra did not quite keep with the singer, who thus registered her displeasure. A tap of Conductor Chapman's baton brought the musicians to a stop. The aria was begun anew, and this time results were harmonious.

Rosa Ponselle was at her best in the second part of the program. The aria, "Sudicidi in questi fieri momenti," from Ponchielli's "La Gioconda," followed by a song group, made the ever growing enthusiasm amount to an ovation, and encore after encore would not satisfy the audience. After four numbers that were not scheduled, the singer asked her hearers to choose between "Cavalleria Rusticana" and "Tosca." Voices cried "Tosca," which proved to be the crowning of one of the greatest triumphs an artist ever enjoyed in Portland. She was again and again brought before the audience. When she sang "Way Down Upon the Suwanee River" she played her own accompaniment at the piano.

Rosa Ponselle's final song group included "Odorova l'April," Parelli; "Psyche," Paladilhe, and "Merce diletto amiche" (from "Vespri Siciliani"). Her voice is colossal in heroic themes. While it is voluminous in the great arias, however, it spins out as fine as gold in her lighter, though frequently no less exacting, concert offerings. Mme. Ponselle found a large place in the hearts of Maine people.

Fernando Guarneri, the baritone, also made hosts of friends at the Maine Music Festivals. He has a fine personality, a voice which has power and richness and depth, yet combines the qualities which make the tenor voice a favorite with so many. Guarneri is an Italian, and in his tones there is all that wealth of richness and color with which so many of his countrymen are blessed. His solo
(Continued on page 35.)

WHEN ONLY A CHILD, CLAIRE DUX VOWED THAT SOME DAY SHE'D BECOME A GREAT SINGER AND VISIT AMERICA

Europe Has Already Acclaimed Her and Now That She Is Here Americans Wait Impatiently to Pass Judgment—Will Sing Many Roles with Chicago Opera—And Numerous Concerts Also Scheduled—Her Admiration for Caruso—And Her Love for Chocolates

Many a true word is spoken in jest and many a sage prophecy is recorded in a youthful diary. Once there was a little girl with golden hair who opened her "day book" and inscribed across it:

"I am going to be a great singer."

The young diarist paused thoughtfully—and then she added:

"And I will sing in America."

The little diary is still in existence. And in it is the signature of the author:

"Claire Dux."

Mme. Dux arrived in New York recently by way of fulfilling the prophetic entry in her diary. Europe already has acclaimed "golden Claire" as a great singer; that part of the prognostication is complete. And now she will sing in America. One wonders what else there may be in the little diary!

"How can one say anything new about New York?" countered Mme. Dux when an interviewer started with the conventional "what do you think of New York?" "We hear so much about your city in Europe. Everything has been said. But when I came here at dusk the other night I thought your sky-line looked like one big castle. It seemed to melt into a whole."

Unlike many singers who are visiting us for the first time Mme. Dux does not require an interpreter nor a guide. Her English is not to be described by the usual "fascinating broken" set of adjectives. There is a slight continental accent and the rest is—English.

"I am still a little weak from a cold I caught on the trip," she confessed, "but it is so pleasant and warm here now that I am recovering very quickly. I love walking in the sunshine on Fifth avenue. It is a tonic. The other night I went for a ride all around the city, and I love your parks. To me there is nothing strange about America!"

Mme. Dux has brought with her a supply of unusual bonbons, which she urges most charmingly on her visitors. By the time that this appears in print it will be "had brought with her a supply," because only a dyspeptic could resist the "Dux chocolates and the Dux invitation to partake."

"I'm quite involved with these chocolates," said the present reporter. "They're too good to talk against. Won't you tell me what you're going to sing in America?"

"With the Chicago Opera," replied Mme. Dux, "I shall start as Mimi, which is my favorite role."

"Which you sang with Caruso," suggested the reporter, between munches.

"You know all about that?" said Mme. Dux. "I sang with Caruso in Berlin, before a big, big house. I was his Mimi. He sang his aria in the first act, and the applause was terrible. It was so loud that I could not hear the orchestra, which went on playing, and I had to start my aria, which follows him, without a cue. When I finished, Caruso turned his back to the big house, the great people in the boxes, to everybody, and began to clap for me. Really, I should not say it, but I have never heard anything like it. But was it not fine of Caruso?"

"I shall also sing in 'Die Meistersinger' in Chicago, and in 'Rigoletto' and 'Pagliacci' and—oh, a great deal! I must work hard this winter, but I like it."

The hard work, however, will not be confined to Chicago or to appearances behind the operatic footlights. Mme. Dux is scheduled to sing frequently in concert with symphony orchestras and in recital.

"I love concert work," she said, as she outlined her plans. "I like to be intimate with the audience. I like it because it is like a lot of friends getting together and then I sing for them."

"And I am so glad that I can sing with Richard Strauss. He writes such beautiful songs and it is a joy to sing them to his own accompaniment."

"You like modern music?" queried the interviewer, who was on the verge of depleting the soprano's supply of chocolates.

Mme. Dux made what is popularly known as a moué. Moué may be the wrong word, but if it means a fascinating pout of indecision it's correct.

"Not when it is just noise—no," she answered. "Strauss can write such beautiful melodies—I love melodies. My favorite music, I think, is in the Italian manner, when I can sing a real melody. And I love old English songs. I have a beautiful collection of them and I shall sing them

this year. Schubert, Schumann, Brahms, and Wolf—of course!"

Unlike some newcomers, Mme. Dux is aware of American music, and she doesn't think that it consists entirely of "jazz."

"I have been studying American songs, and I find them most interesting," she remarked. "I shall sing them, too."



Oertel Photo, Berlin

CLAIRE DUX,
soprano.

Gracious! you must think that I am going to sing a great deal! But I love to sing."

"Jazz" came up for discussion.

"Don't you like it?" asked Mme. Dux, with a frank smile. "I do. I used to carry a pile of American 'jazz' records with me when I was on my tours—they sell many of them in Stockholm—and every morning I would play them and dance. I love to dance, too. Isn't this frivolous for me to say? But I do! And I know all your American dances."

And so with Strauss, old English songs, chocolates and dance records an hour passed. And the reporter departed regretfully, for "Golden Claire" is a rare interviewee. And if she sings only half as charmingly as she speaks—but those who know her best aver that she does! S.

Zimbalist Recital, October 30

Efrem Zimbalist, violinist and composer of the light opera "Honeydew," will give a recital at Carnegie Hall on Sunday afternoon, October 30. A feature of his program will be the A minor sonata of Sinding, who is teaching at the Eastman School at Rochester. This will be followed on his program by a concerto by Schelling, and shorter pieces include his own fantasy on "Le Coq d'Or," by Rimsky-Korsakoff.

Worcester Festival an Artistic Success

The conductor and some of the soloists of the Worcester Festival, October 3-7, appear on the front cover of this week's issue of the MUSICAL COURIER. The event was a complete success artistically, and as the various concerts were reviewed last week, further comment at this time is

unnecessary. Among the soloists were Rosa Ponselle, Estelle Liebling, Ottlie Schilling and Grace Kerns, sopranos; George Meader and Judson House, tenors; Arthur Middleton and Harold Land, baritones; Fred Patton and Charles Gallagher, basses. Walter W. Farmer was organist, and Mrs. J. Vernon Butler accompanist. Nelson P. Coffin was conductor, and Rene Pollain acted as associate conductor. There were 350 voices in the Festival Chorus, and Charles I. Rice directed a chorus of school children. Sixty musicians from the New York Symphony Orchestra also took part.

Herma Menth at Sweet Briar

On October 7, Herma Menth gave a successful piano recital at Sweet Briar College, Sweet Briar, Va. Her first group consisted of the theme and variations in E major of Handel, the "Allegresse des Vainqueurs" rondeau of Couperin, and the Godowsky arrangement of Rameau's "Tambourin." She was compelled to repeat this last number before her enthusiastic audience would permit her to continue. The familiar "Moonlight" sonata of Beethoven was received with such enthusiasm that she was obliged to give an encore, playing the same composer's "Contre Dance." Four Chopin numbers made up her third group, it being necessary to repeat two of them, the "Butterfly" etude and a valse. For her final numbers she played the "Etude Heroique" of Leschetitzky, "Children's Frolic" of Moussorgsky, the "Seguidilla" of Albeniz, and the Liszt arrangement of the Mendelssohn wedding march and "Dance of the Elves." Her enthusiastic audience recalled her again and again, her final encore being her own arrangement of the "Blue Danube" waltz.

No better proof of her success is needed than the fact that she was immediately reengaged for an appearance next season.

Miss Menth is to appear as soloist with the Minneapolis Symphony Orchestra, December 4, in Minneapolis.

Ponselle Opens Newark Season

Rosa Ponselle, Metropolitan Opera Company soprano, made her first appearance of the season in the vicinity of New York City when she opened the Music Temple Series of Concerts at the Broad Street Theater, Newark, Sunday evening, October 16. Miss Ponselle was in good voice and her program included "Pace, Pace, Mio Dio" from Verdi's "Forza del Destino"; "My Lovely Celia," Higgins; "Eros," Grieg; "To a Messenger," Frank La Forge; "Suicidio! in questi fieri momenti," from "La Gioconda"; "Odorosa L'April," Perelli; "Psyche," Paladilhe; bolero, "Merce, dilette amiche," Verdi.

In addition to her regular program, Miss Ponselle was forced to give a half dozen encores to satisfy the enthusiasm and insistence of the audience. Among these were Tosti's "Good-bye"; "Will o' the Wisp," Spross; "Tally-Ho," Leoni; "Annie Laurie," and "The Swanee River," to the last of which she played her own accompaniment. The assisting artist was Stuart Ross, pianist, who was also Miss Ponselle's accompanist.

Philadelphia Orchestra Gives Fine Program

The symphony season in Philadelphia began Friday afternoon, October 7, with the opening concert of the Philadelphia Orchestra. Conductor Leopold Stokowski included in his inaugural program three fine orchestral numbers, the great D minor symphony of Cesar Franck, the entire final scene of Wagner's "Walkure," and Elgar's "Enigma" variations. The orchestra was greeted by the audience with much enthusiasm.

An outstanding feature of the concert was the new and revolutionary grouping of the musicians. Stokowski has produced some excellent effects in tone production by this new arrangement. He calculated that greater delicacy, unity, brilliancy and elasticity of tone would be produced by grouping all the violins on the left, the woodwinds on the right at the front, with the heavier instruments adjusted to this new balance.

Insane Conductor a Suicide

Berlin, October 17, 1921 (by Cable).—The body of Wladislaw Alexander Birnbaum, for the last ten years conductor of the Warsaw Philharmonic Orchestra, was found in the Gruenewaldsee (Gruenewald Lake) on Friday, October 14. Birnbaum suffered a sudden and acute attack of insanity at Warsaw a month ago, being overcome while conducting a concert. He seemed to recover partially and came to Berlin for treatment, but had been missing for two weeks. C. S.

Dux Exclusively Under International Management

The Wolfsohn Bureau gives notice that it has come to an agreement with the International Concert Direction whereby its interest in Claire Dux is relinquished to the International. Mme. Dux will be exclusively under the International direction, although the Wolfsohn Bureau will assist in every way to make her season here a success.

Pawlowska's Montreal Success

Montreal, October 17, 1921.—(By telegram) Anna Pawlowska and her Ballet Russe began her Montreal engagement here tonight at the St. Denis Theater before a house that was crowded to the doors with a wildly enthusiastic audience. The climax of the evening was her famous presentation of "The Dying Swan," after which she was cheered for over fifteen minutes. M. J. M.

National Opera Club Meets

The National Opera Club, Baroness Katharine von Klenner, founder and president, met at the Waldorf-Astoria Hotel, October 13, the subject of the day being "American Grand Opera," with Henry Hadley's "Cleopatra" as the special work considered. A detailed report of the affair will appear in the next issue of the MUSICAL COURIER.

Lyell Barber to Debut Here

Lyell Barber, for his New York debut recital at Aeolian Hall Friday afternoon, October 21, has programmed numbers by Bach-Liszt, Mozart, Chopin, Tausig, Sgambati, Nerine and Tchaikowsky-Pabst.

GEORGIA TAXES GRAND OPERA

Prohibitive Charge of \$2,500 on Every Performance—Metropolitan Not Likely to Visit Atlanta Next Spring

Atlanta is likely to lose her cherished season of grand opera next spring, because of a new law which was passed by the last session of the Georgia Legislature, calling for a tax of \$2,500 on every performance of grand opera in that state. The officers of the Music Festival Association, which has made it possible for Atlanta to have a week of grand opera every year, state that it is hardly likely that they will be able to overcome this handicap. Colonel William Lawson Peel, president of the Music Festival Association, who has been called "the Father of Atlanta's Opera Season," states that never yet has this season made any money for the guarantors. In fact, it is not money-making in any sense of the word. The idea is to give Atlanta something that is enjoyed by no other Southern city and something that is an intellectual achievement.

Every season a certain group of public-spirited men of vision and ideals guarantee that the expense of the opera, provided it does not pay for itself, will be met. Every season these men have put their hands in their pockets and made up a certain deficit. Last season, with a group of entirely new singers, with scarcely one familiar face, and only one or two operas well known to Atlanta, was the most successful the city has yet had, and the sum required from each guarantor was very small. The officers of the Music Festival Association were elated. Their plans for next season became even more ambitious, and they were quite optimistic.

But during the last session of the legislature, somebody suggested the opera tax, and despite the most determined fight ever put up by the intellectual body of Georgia—the newspapers, the schools, colleges, music schools and conservatories, and people of education and artistic appreciation—the bill was passed.

Colonel Peel does not feel that he or the Music Festival Association has the right to place this additional burden on a long-suffering group of men, who, no matter how public-spirited they are or how much they love their city and state, cannot help but feel that they are being imposed upon.

It is ardently hoped that, even yet, something may happen to dispel the cloud of gloom which has swept over opera-lovers throughout the South. The question of a larger guarantee or an increased price on tickets is out of the question, since both are now as high as they can be put in justice to all concerned. Of all the taxation imposed by the recent session of the legislature—and so much was imposed that neighboring states spoke of Georgia's legislature as having gone "hog-wild on the subject of taxation"—this is the most unpopular act.

OVERDOING THE OUT-DOOR OPERA IN ITALY

Verona, Italy, September 12, 1921.—The first experiment in Italy, in recent times, of an open-air representation of opera, took place in the ancient Roman amphitheater at Verona, the year previous to the outbreak of the war. On that occasion the operas "Aida" and "Carmen" were given. The audience was numerous and the result was financially successful. In consequence, the originators of this enterprise—among them the celebrated tenor Zenatello—repeated the experiment in the following year and would have continued to do so had not the close proximity of Verona to the war front made this impossible.

After Verona the idea was taken up in Milan, where in the summer of 1920 the great modern amphitheater was utilized for a series of representations of "Aida" and

had similar performances at Florence, at Rome, at Macerata and at Naples. Even in Turin such a performance was contemplated, but afterwards abandoned, owing to the lack of financial support. In these latter cities the performances took place in modern structures, in concrete stadiums, such as those of New York and other American cities. At Rome, fortunately, it was possible at the eleventh hour to remedy by action of the Chamber of Deputies a blunder of the Minister of Public Instruction, who had leased nothing less than the famous Coliseum to the best-known entrepreneurs in this form of entertainment, with all its natural accessories, no doubt including the moonlight, which is so justly of world-wide fame.

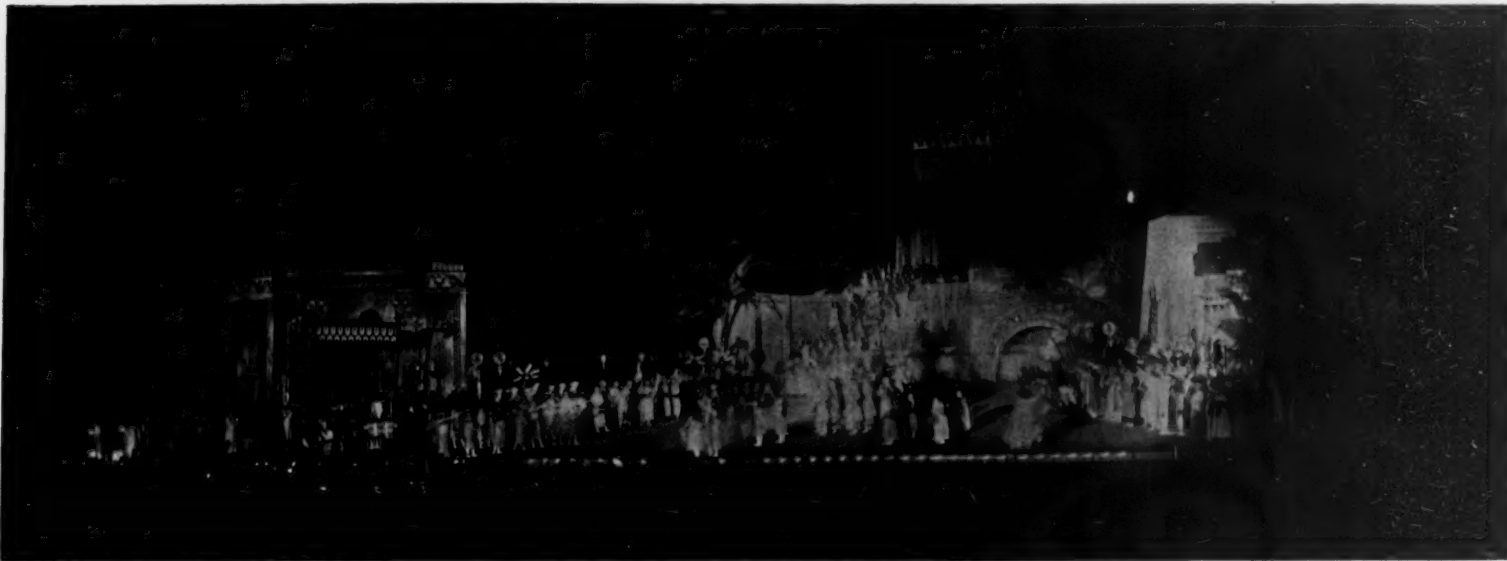
The results varied in each city; in Rome, after two per-

formance of "La Gioconda," by the same author, and this, after two performances, was suddenly interrupted by a crisis, both atmospheric and financial.

Later on the attempt was repeated with "Gioconda" alone and ended less disastrously than was anticipated. On this occasion the leader was the praiseworthy Maestro Piero Fabbri, and among the singers, Poli Randaccio, Giovannoni and Dragoni especially distinguished themselves.

"IL PICCOLO MARAT."

At Verona the financial success was more marked, the season opened with a good "Samson and Dalilah," directed by Vigna and sung by Blanco-Sadun, mezzo soprano, and the tenor Toscani. But the "clou" of the season was the



Pontini & Ravagnan Photo, Milan

OPEN AIR PRODUCTION AT MILAN OF PONCHIELLI'S OPERA, "THE PRODIGAL SON" (Act I, Scene I).

"Norma" as described in the MUSICAL COURIER at the time. This also was financially successful, "Aida" being especially appreciated. Owing to the ability of the leader of the orchestra, Vittoria Gui, and with the reservations which we will mention later, it was considered a dignified and artistic venture.

EVEN IN THE COLISEUM.

This year the open-air performances have been numerous. Besides the amphitheatres of Milan and Verona, we have

performances of "Aida" (under the direction of Bavagnoli), the season came to an abrupt close with a deficit of more than half a million lire; at Florence, a poorly staged "Aida" roused no echoes beyond the walls of the city. At Milan, however, it was otherwise and the season was varied by a constant vicissitude of light and shade.

It opened with Ponchielli's "Prodigal Son," an opera fit for the booths of a fair rather than a pseudo-classical arena, which wearied the public to distraction and made people yawn to the danger of dislocating their jaws. This was

performance of "Il Piccolo Marat." This was its third production in Italy (it was first played at Rome, as recorded in these pages, and afterwards at Senigallia, a little watering place on the Adriatic). At Verona it was directed by the author himself and with several of the artists who took part in the first performance in Rome. First and foremost among these was Lazaro, a tenor familiar to American audiences, and, on the whole, the none-too-numerous audience confirmed the opera's Roman success.

GUIDO M. GATTI.

MATZENAUER ARRIVES—
ONLY TO START OFF AGAIN
ON A CONCERT TOUR

Contralto Will Sing the Same Roles at Metropolitan—Refers to Recent Marriage—And Mourns the Loss of Caruso

When a MUSICAL COURIER representative called on Margaret Matzenauer not long after her arrival from Europe, she found the singer as strikingly stately as ever, but a little saddened by her experiences on the other side this summer.

"I have no news for you," she said almost instantly, as she sank on a mulberry velvet divan, tucking in a stray lock of her dark hair as she spoke in a low, rich voice. "You see, my mother's death upset us so that we lived a quiet life, seeing no musical celebrities nor going to many places of note. As for what I shall sing at the Metropolitan Opera House. Mr. Gatti has already given out his plans for the season. Of course, I shall sing Isolde and Walkure in German, but that was announced some time ago."

"And you will sing the roles you did last season?" "Oh, yes," she replied, "I think nearly all of them."

"Will you do any novelties with the orchestras this season?" "No-o-o," slowly, "at least not that I know of now. You see, having just returned to New York, I have hardly begun to work. Just after our arrival we moved to Rye, N. Y., and I had my first concert on October 3. I shall be on tour until the opening of the Opera."

"Now, you realize that I haven't anything of interest for you," she said with a little smile. "We were so quiet."

"But, you married on the other side?" ventured the writer.

"Yes—"

"And you should be very happy!" interrupted the writer again.

"Yes," she said, her face lighting up for the first time. "And he is very handsome, I think!" persisted the visitor. Mme. Matzenauer nodded her head in agreement.

"You are glad to be in America again?"

"I should say so! Europe is in a terrible state just at present, and I hope not to see it again for ten years. It saddened me."

"And the death of Caruso? Will it affect the Metropolitan, do you think?"

"That is hard to tell. Caruso's death was a great tragedy and he will be very much missed."

"They talk of his successor already—"

"Not now," she said, "but in years one may be found."

And, after a minute or two, the interview ended. J. V.

De Horvath Conducting Large Classes

The opening of the fall term has brought many enthusiastic additions to Cecile de Horvath's classes in Chicago and La Grange, the majority of them being teachers and post graduates. Mme. de Horvath has appointed Mrs.

Charles S. Monroe, one of her artist pupils, as her assistant teacher. She will present Mrs. Monroe in a series of recitals during the winter.

LaForge and Quartet
Open Pottsville Series

Robert Braun, director of the Robert Braun Artist Series at the Hippodrome, Pottsville, Pa., inaugurated his season with a successful recital by Frank La Forge, composer-pianist and accompanist, assisted by a quartet of artist students from his New York studio. This included Charlotte Ryan, soprano; Anne Jago, contralto; Sheffield Child, tenor, and Charles Carver, basso.

Under the genial direction of Mr. La Forge, who contributed two delightful solos to the interesting program and played all of the accompaniments from memory, the quartet opened the recital with selections from Lehmann's song cycle, "In a Persian Garden," and closed it with two special arrangements of La Forge's "Flanders Requiem" and "Sanctuary." The high spots in the uniformly excellent work of the ensemble were their precision of attack and finish, their distinct enunciation, their artistic phrasing, and the sincerity of their interpretation. These same traits were in evidence in the solos.

The audience greeted each number with prolonged applause, and refused to leave the hall until the quartet had added further selections from the "Persian Garden" and a fascinating setting of the "Indian Love Song" by Lieurance.

D'Alvarez to Sing at Syracuse Festival

The first announcement made by the Central New York Music Festival Association for its 1922 Festival in Syracuse, N. Y., is that of the engagement of Marguerite D'Alvarez for the opening night, May 8. Mme. D'Alvarez was to have sung there last May, but was prevented by illness from appearing. The interest aroused in her coming had been so keen that the entire seating capacity of the spacious Keith Theater had been sold out several days in advance. The management is therefore taking time by the forelock in arranging the festival earlier than usual in order to secure the Peruvian contralto before her departure for Australia.

Gruen Begins Tour

Rudolph Gruen, pianist, played at a concert given on October 3 at the Pennsylvania Southwestern Normal School.



MARGARET MATZENAUER.

One of the photographs shows the singer with her little daughter (photo by Royal Atelier), while the other is as she appears as Isolde at the Metropolitan (photo © by Mishkin).



His numbers were Chopin's scherzo in B flat minor; "Shepherd's Hey," Grainger; "March Militaire," Schubert-Tausig, and as an encore "Juba Dance," Dett. A lullaby written by Mr. Gruen was featured on the program by one of the singers. This was the first concert of a six weeks' tour.

SCHVENINGEN SEASON ENDS WITH AN OVATION FOR SCHNEEVOIGT

Many Big Works Performed—Eleanor Spencer and Samuel Gardner Among the Soloists—An Italian Opera Troupe Delights Dutch Audience

The Hague, September 21, 1921.—The concerts held at the Schveningen Kurhaus have now come to an end, and on the last evening of the series a rousing ovation was accorded Prof. Schneevoigt. The Kurhaus audiences, always different from those of the winter concerts, were extremely loath to let this eminent conductor.

Professor Schneevoigt's programs were varied and manifold. Last year his special attractions were "national" concerts; there were French, Russian, Finnish, Danish and even Dutch evenings. This season he changed his method. His programs did not even include more than one or two Dutch compositions, and his own country, Finland, fared no better.

PLENTY OF TSCHAIKOWSKY.

The Tchaikowsky cycle at the end of the season was in itself a novelty for Holland, although the majority of the

works have long been familiar to us. Prof. Schneevoigt is a remarkable Tchaikowsky interpreter and conducts his works with exceptional fire and understanding. His temperament must resemble that of the great Russian, for he conducts the "Pathétique" as though it were a part of his own soul. In fact, he does not conduct the symphony—he improvises it and carries his orchestra along with him, making it follow him to the last degree of shading as he feels it. His reading of Tchaikowsky is really a stroke of genius.

Besides Tchaikowsky there were, of course, several Beethoven concerts, while Brahms was represented by the third symphony and the rhapsodie with contralto solo and male chorus. Prof. Schneevoigt is an admirable exponent of Brahms. He accorded hearings also to Glazounoff, Schubert, Reger, Mendelssohn, Haydn, Spohr (1), Strauss and Dvorák. The latter's "New World" symphony was nearly the only greeting from Uncle Sam. Only Eleanor Spencer and Samuel Gardner have interpreted American music here; otherwise it is incognito to us.

THE POPULAR CONCERTS.

The popular concerts of the Schveningen season were conducted by Henk van den Berg, a Dutch musician of much intelligence, who deserves full recognition as an orchestral leader. Among the guests were Louis Boer, another highly gifted Dutchman, who directs the Royal Military Orchestra, and a young Pole named Adam Szpak. He gave us Beethoven's fifth symphony and Tchaikowsky's variations and revealed himself as a gifted and brainy conductor.

ELLY NEY'S OUTSTANDING SUCCESS.

Of soloists there were many and most of them good. Elly Ney scored an outstanding success with Brahms' second concerto. She really is a genius, with an extraordinary command of technic, and of a musical understanding such as very few possess. Her rendition of Brahms was so perfect and so beautiful that it was an absolute joy to listen to. She did not attain the same altitude in Tchaikowsky's B minor concerto, but nevertheless she played it with inimitable fire.

ELEANOR SPENCER SCORES WITH MACDOWELL.

Eleanor Spencer, the American pianist, met with a great ovation here, and the rich floral offerings she received were a striking proof of her popularity. She played MacDowell's second piano concerto, dedicated to Carreño. Unfortunately the orchestral accompaniment was not on the same level

as the technically finished and smooth interpretation of the soloist. Very little time had been devoted to the rehearsals and the consequences were noticeable in a work that was almost entirely strange to the orchestra. Even all Prof. Schneevoigt's promptitude and the orchestral routine could not hide this failing. The public showed itself to be very grateful and applauded Eleanor Spencer enthusiastically.

OTHER SOLOISTS.

The vocal world was represented by Emmi Leisner, Berta Kiurina and Joy MacArden. Of these Emmi Leisner made the greatest impression. Among the violin virtuosi Huberman bore off the palm. He played as only an artist of his type can. His interpretations of Tchaikowsky's and Beethoven's violin concertos were perfect. His American journey means a loss to us, as this great artist will be sorely missed.

Alfred Indig, a young Hungarian, played Paganini's violin concerto in a very reliable fashion and Sam Swaap and Devert were at their best in Mozart's "Symphony Concertante" for violin and bass.

ITALIAN OPERA.

Decided interest was aroused by an Italian opera company that presented us with Rossini's "Barber of Seville," Puccini's "Bohème" and "Butterfly," and Donizetti's "Don Pasquale" and "Lucia di Lammermoor." Mme. Cassani, the prima donna, was excellent, as was also the conductor, Signor Fatini. The other members were "fair to middling." The stage equipment in the Kurhaus is very poor, and productions of really artistic value are quite out of the question. But the Dutch public always delights in Italian voices and so the enterprise met with more success than we deemed possible where a musically educated audience is concerned.

DANCERS.

Lili Green and Margaret Walker and their dance ensemble again pleased us exceedingly. Their program comprised Dukas' "La Péri" and Mozart's ballet, "Les petits Riens." Lili Green gave "Salome's Dance" from Strauss' "Salome" as a solo. Her unique interpretation of Salome and Henk van den Berg's fine accompaniment with the Residentie Orchestra invested the performance with special interest.

Thus the summer passed very pleasantly for us from a musical point of view. At present we are looking forward to our winter season, in which Mengelberg and the Amsterdam Orchestra and Dr. van Anroy with the Residentie Orchestra are the principal figures. LOUIS COUTURIER.

Olga Steeb with Hollywood Chorus

When Olga Steeb appeared as soloist before the Hollywood Community Chorus at Hollywood High School, September 13, the capacity house to which she played greeted her with an enthusiasm that was sincere and spontaneous. Miss Steeb, though just home from a month's vacation, graciously complied to the request that she take the place left vacant on the program by Leopold Godowsky, who was to have been the honor guest of the evening, but who was unable to appear. She rendered brilliant interpretations of two Liszt numbers, a concert étude and the "Campanella." As a token of appreciation for her art, her courtesy and her interest in the work of the chorus, she was presented with a laurel wreath.

Preceding the concert, Dr. and Mrs. Carter (the latter chairman of the program committee) entertained at dinner a small group of friends, including Miss Steeb and Carrie Jacobs Bond.

Bach Choir to Sing in Philadelphia


On Saturday afternoon, November 5, the Bethlehem Bach Choir, under the direction of Dr. J. Fred Wolle, will give a recital in the Academy of Music, Philadelphia. Dr. Wolle's organization for this event will consist of a trained chorus of 350 men and women, a trombone choir, several prominent vocal soloists, and members of the Philadelphia Orchestra.

Roberts' Southern Tour in January

As has been her custom for several years, Emma Roberts will make an extended tour of the South. This season it will come in January, and the latest engagement booked is for a recital at Fassifern School, Hendersonville, N. C., on January 24.

Otto von Koppenhagen Ends Vacation


After having spent a delightful vacation at Martha's Vineyard, Mass., Otto von Koppenhagen, cellist of the Hollandsch Trio, returned to New York and resumed professional activities at his studio, 172 West Eighty-sixth street.



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TOSCHA SEIDEL TO APPEAR BEFORE BRITISH AUDIENCES ON COMING TOUR

Will Be Heard with Sir Henry Wood's and Manchester Symphony Orchestras as Well as in Many Recitals—Bruce Symonds and Lee Pattison, American Pianists, in Successful London Concerts—London's Musical "Dog Days" Summed Up by Queen's Hall "Proms"

London, September 15, 1921.—Toscha Seidel was in London recently for a few days, partly to play for some society friends of his and partly to make the final arrangements for his forthcoming English season, which begins with two appearances at Queen's Hall at Sir Henry J. Wood's symphony concerts in December and January, followed by two concerts with the Manchester orchestra conducted by Hamilton Harty, as well as a number of recitals in all parts of the British Isles. Since his recitals in London last June he has visited the battlefields of France and played in Paris. From London he journeyed on to Scandinavia for an extended tour lasting until his return to England in December.

He took with him to Norway his own transcription of "Anitra's Dance" from Grieg's "Peer Gynt" music. Queen Maud of Norway, formerly an English princess very nearly related to King George V, has accepted the dedication of the new transcription.

Toscha Seidel's musical tastes are mostly with the classics, including Brahms, who may now be called a classical composer. Young Seidel's judgment is old. Not only does he prefer the Brahms violin concerto to all other violin concertos, but he finds nothing to interest him in the ultra-modern composers. He said that the new discordists wrote as they did in order to hide their inability to write like the great masters without copying them.

Anent music critics in general, he has mostly kind words to say, probably because the critics have been so generous in their praise of his superb art. Nevertheless he was puzzled to understand those who said that the violinist who played a number of difficult and brilliant pieces was only a technical machine without a soul, and then said that the violinist did not have technic enough to play the classics if he made ever so little a blemish in some simple passage by Mozart. But I do not think that these worries lie very heavily on the heart of the buoyant violinist. He was as happy as a child with a new toy when he showed me his camera and expatiated on the wonders of his lens. Of course it was world's better than the lenses I use. Nevertheless I am sending a sample or two of the kind of picture I got of Toscha Seidel, with his mother and younger brother. He appeared to be in perfect health.

AMERICAN PIANISTS.

Bruce Symonds, an American pianist, was the last artist I heard in Wigmore Hall at the end of the summer season, and Lee Pattison, also an American pianist, was the artist who opened Wigmore Hall on September 1 with

the first concert of the autumn season. Both of these artists are now in America, I believe, and my report of them now must seem more or less like a post mortem. Happily, however, they are both alive and actively en-

month of July was uniformly flattering. He was recalled to the platform frequently after every group and at the end was obliged to play again.

Lee Pattison's recital was the first to break the ice, metaphorically, after the dog days of August. Promptly on September 1, twelve days before the next announced concert in Wigmore Hall, he played to a goodly audience, in which I detected many Americans who, like the concert giver himself, were waiting for the steamer. Lee Pattison explained to me that his recital should have been given during the preceding season, but that an accident to a finger had changed his plans.

His playing was uniformly excellent throughout a pro-



TOSCHA SEIDEL IN LONDON.

(Right) The violinist puffs his pipe more than he puffs himself—and smiles at the idea. (Left) Toscha Seidel with his mother and younger brother at the gate of old Lambeth Palace, London. (Photographed for the Musical Courier by Clarence Lucas.)

gaged in conquering the New World before vanquishing the Old.

Bruce Symonds was in London for some time as a pupil of Tobias Mattay, and his recital in July was but a valedictory address to the British public. His program was altogether unconventional including Enesco, Paradies, Franck, Szymanowski, Ravel and Albeniz, but his interpretations were neither extreme nor insipid. The verdict of the concert weary public and critics in the unmusical

gram which contained much music, classical, modern, advanced, as well as several contrivances in sound by Malipiero. The pianist told me that at first he disliked the "Bartolomeo" of Malipiero, but that by constant practice he had learned to like them.

Yet, if anybody can make some of these experiments in noises seem like music, Lee Pattison can. His clear, clean playing, musical tone, intelligent grasp of all the

(Continued on page 12.)



CESARE STURANI

CESARE STURANI

Formerly with CHICAGO OPERA ASSOCIATION

Vocal Teacher and Coach

HAROLD LINDAU, one of his artist pupils, recently scored a big success in Boston on the occasion of his debut.

What the Press says:

GREAT TENOR

at GLOBE

HAROLD LINDAU'S

singing redeems otherwise poor performance of "Aida."

Harold Lindau, who sang Rhadames in the performance of "Aida" at the Globe Theater last night, is a big tenor. Without any qualification or reservation I make this statement. Furthermore, I know of no tenor now before the American public since Caruso's illness who is worthy of comparison with him from the point of view of pure voice. There are smoother, more skillful singers, better actors, more magnetic personalities, no doubt, but this man has exactly the same kind of voice as Caruso in his prime, and you will realize it when you hear him sing.—Fred J. McIsaac in the BOSTON AMERICAN.

Partial list of pupils who have coached with Maestro Sturani: Rosa Raisa, Cyrena Van Gordon, Cora Chase, Francesca Peralta, Anna Fitzu, Carolina Lazzari, Maggie Teyte, Dorothy Jardon, Bianca Saroya, Marguerite Namara, Mina Sharlow, Marie Rappold, Marguerite Sylva, Riccardo Stracciari, Thomas Chalmers, John McCormack, Harold Lindau, and Giacomo Rimini.

Studio: 54 West 87th Street

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New York City



HAROLD LINDAU

LINDAU EXCELLS

in roll of CANIO

HAROLD LINDAU

as Canio was the sensation of the evening. From the first notes of his invitation to the performance, to the murderous scenes that end the drama, he played upon his audience's emotions at will with his fluent, powerful voice, exhibiting a dramatic power that is seldom combined with so golden a voice. At the conclusion of his last recitative in the first act, the galleries rose cheering in enthusiasm that was fully shared by the floor. He was recalled several times, and had finally to repeat the recitative before the hearers were content.—BOSTON HERALD.

GERMAN NEWS IN BRIEF

Berlin, September 25, 1921.—Berlin has two new concert halls. One called Schwechten-Saal, after the Berlin piano firm, opened September 23. It holds nearly 1,000 people, and is situated in a converted brewery in the Lützow-Strasse, now to be known as the Kammermusikhaus. The second hall, much smaller, located in the same building, is to be known as the Brahms-Saal, and will be opened shortly. The arrangement and decoration of the Schwechten-Saal constitute an interesting experiment by the architect, Leo Nachlicht, and the painter, Eugen Schüfftan, who have abandoned the current and favorite pompousness—the "festive atmosphere"—and aimed at intimacy and concentration instead. There are no corners and hard angles; everything curves toward the platform, which is much smaller than the usual stage. The coloring is modernistic: a curious mixture of tints which become lighter and lighter as one approaches the platform, thus guiding the eye to the desired point of concentration. In general, the public is not delighted with the innovations. The music critics make fun of the "cubistic" style, while the art experts find much to praise. The acoustics are fair. Several well known artists participated in the opening performance, including Alma Moodie, violinist, and Edwin Fischer, pianist.

A NEW OPERA BY SCHEINPFLUG.

Paul Scheinpflug's first opera, "Der Sänger der Herzogin," is being prepared for performance at the Deutsches Opernhaus this season. Scheinpflug is no longer conductor of the Blüthner Orchestra, his place being taken by Camillo Hildebrandt, but conducts a series of special concerts with that orchestra, known as Scheinpflug Concerts. Scheinpflug's opera is the only novelty announced by the Char-

lottenburg Opera House, but a number of new stagings of old operas are to take place. Several new singers have been engaged, and the "guests" include Georges Baklanoff, Marie Jeritza and Elizabeth Rethberg, of Dresden, who, it is said has been engaged for the Metropolitan season of 1922-23.

MODERN FRENCH OPERA IN VIENNA.

In connection with the Vienna Theatrical Fair, Fauré's opera "Pénélope" has been given in concert form. A stage performance will follow later, but could not be prepared in time for the fair. It is interesting to note that this opera, together with two others, was recommended by the French Ministry of Instruction, upon the request of the Vienna Fair authorities to foreign governments to propose dramatic and operatic works, and the French Government even offered to furnish the producer.

HANDEL FESTIVAL AT HIS BIRTHPLACE.

A Handel Festival is being planned in Halle for the spring of 1922, in which the university, the Robert Franz Singakademie and the Municipal Theater will participate. A new arrangement of the oratorio "Semele" by Professor Rahlwes, of Halle University, Professor Schering's arrangement of the oratorio "Susanna" and one of Handel's operas are to be the principal features. Halle was Handel's birthplace.

STRAUSS PRESENTS MANUSCRIPT TO FÜRSTENBERG LIBRARY.

A pleasant sequel to the chamber music festival held here under the presidency of Richard Strauss is the presentation of the manuscript of the latter's opera, "Ariadne of Naxos," to the famous music library of Fürstberg Castle.

REVIVAL OF MEININGEN'S MUSICAL GLORY.

The town of Meiningen, which once possessed one of

the most famous orchestras of Europe, the Meininger Hofkapelle, is planning a musical revival. The Meininger Musikverein, successor to the Kapelle, together with the National Theater, is going to give a winter opera festival with first class artists from all over Germany.

A THIRTY-DOLLAR STRAD.

The Stradivarius violin of Ludwig Spohr, which was owned after his death by his pupil, Concertmaster Kömpel, of Weimar, has just been offered for sale to the heirs of Spohr for the sum of 3,000 marks, in accordance with the will of Kömpel's widow. The action of the lady was no doubt dictated by artistic piety, but she surely did not take the present value of the mark into consideration. Experts estimate the value of the instrument at half a million marks.

"FIDELIO" IN THE WOODS.

The town of Zoppot, in Saxony, which boasts a "forest theater," recently produced "Fidelio" outdoors, in honor of the Beethoven anniversary. The performance is said to have been most successful, and was listened to in rapt attention by no less than 6,000 people.

BUSONI'S "TURANDOT" REVISED.

A revised version of Busoni's "Turandot" will be given at the Berlin Opera shortly. The composer has added a "Chinese shadow play" in the second act, and a new aria, which will be sung by Lola Artôt de Padilla as the Princess.

CHAMBER OPERA IDEA GETTING POPULAR.

The idea of a "chamber opera"—little operas, mostly in one act, of light character, with few singers and a small orchestra or chamber music ensemble—appears to be getting popular. A series of such operettas (not operettas) has been announced by a Berlin concert manager. The official opera houses are taking up the idea as well, notably the Vienna Opera and the Deutsche Opernhaus, of Charlottenburg. The former is thinking especially of the little comic operas of Mozart, for which a regular theater is too large.

THREE NEW PIANO PROFESSORS.

The Berlin Hochschule für Musik has added two eminent teachers to its faculty: Leonid Kreutzer, the Russian pianist, and Gottfried Galston, who has also toured America. Emil von Sauer, the veteran pianist, has resigned his professorship at the Vienna Academy, and Edwin Fischer, the Swiss pianist now living in Berlin, has been selected for the post. It is said that he will accept the appointment.

STATE SUPERVISION FOR MUSIC TEACHERS IN GERMANY.

In order to prevent incompetence in music teaching, and to protect the professional teacher as well as the public, the Prussian Ministry of Instruction, after conferences with the State Academy and musical organizations, has decided to exercise state control and to institute obligatory examinations also for private teachers. In order to enable teachers to comply with the new state regulations, the "Organization of German Musical Instructors" has established supplementary courses, and will open a seminary on October 1, of which Hugo Kaun will be the director. Music teachers in Germany are at present laboring under a particularly heavy hardship, in consequence of the complicated tax laws due to Germany's reparation obligations. They pay a "turnover tax" as independent business people, as well as an employment tax, as "employees" of their pupils. As no profession is worse paid on the average the economic troubles of the German music teacher are especially severe.

BERLIOZ'S OPERAS IN GERMANY.

The National Theater of Mannheim has just produced Berlioz' "Beatrice and Benedict" and at the Berlin Opera one of the important projects for the present season is the production of his "The Trojans."

FOREIGN NOVELTIES FOR DRESDEN.

The first performance of Mascagni's new opera, "Il Piccolo Marat," outside of Italy is to take place at Dresden. Fritz Reiner has accepted the work for performance there and will conduct it some time early in the present season. This represents, it seems, a part of the Reiner attempt to internationalize the repertory of the Dresden Opera. Outside of Dresden almost no novelties are being given that are not by German composers.

Another perhaps more successful effort in this direction will be the first production of Béla Bartók's opera, "Duke Bluebeard," a short and truly modern work, which will be given together with the same composer's ballet, "Der holzgeschnittene Prinz." Another non-German work to be conducted by Reiner is Erwin Lendvai's "Elga," which was accepted by Ernst von Schuch and has been awaiting performance ever since. Reiner's associate, Kutschbach, is going to produce in the current season the Dutch composer Brandts-Buys' "The Man in the Moon," as a sequel to the successful "Die Scheider von Schöna," by the same author.

PFITZNER'S "GERMAN SOUL."

Hans Pfitzner, the famous composer, writer of polemics against modernism and internationalism, and champion of the German idea in music generally, has completed a big new work for soli, chorus and orchestra and organ, and has entitled it "Von deutscher Seele" ("Of [or concerning] German Soul").

KIEL GETS CULTURED.

Kiel has had a "week of culture." The culture included a performance of Bach's high mass, Bruckner's ninth symphony, and Reger's "Hundredth Psalm." There were also operatic performances with casts brought in toto from various leading operas in different German cities and in addition several chamber music concerts, organ recitals, etc. All in all, a very cultured week.

LÜBECK ALSO SPREADS ITSELF.

Lübeck, not to be outdone by Kiel, had a "Northern Festival," the idea being to weld the ties that hold the Northern European peoples—the Scandinavian and Northern Germans—socially and intellectually together. The features of the orchestral programs were a symphony by Gade, Sibelius' "Finlandia," Grieg's piano concerto and Sinding's third symphony in F major. The operas given were "Fidelio," "Magic Flute," "Siegfried," "Die Meistersinger," and "Fledermaus"; also Schreker's "Schatzgräber," conducted by the composer. Otto Lohse and K. Mannstädt were the conductors. CESAR SAERCHINGER.

AGREED

JOHN BUNYAN and PIERRE KEY

BUNYAN'S PILGRIM'S PROGRESS

"Christian . . . espied a foul fiend coming over the field to meet him: his name is Apollyon. . . . Now this monster was hideous to behold: he was clothed with scales like a fish and they were his pride: he had wings like a dragon, and feet like a bear, and out of his belly came fire and smoke, and his mouth was as the mouth of a lion. Then Apollyon broke out into a grievous rage. . . . Then Apollyon straddled quite over the whole breadth of the way. . . . and with that threw a flaming dart at his breast. . . . In this combat no man can imagine unless he had seen and heard, as I did, what yelling and hideous roaring Apollyon made all the time of the fight; he spoke like a dragon. . . . It was the dreadfullest sight that I ever saw."

John Bunyan.

STILLMAN-KELLEY'S PILGRIM'S PROGRESS WORCESTER FESTIVAL, OCTOBER 6, 1921

"Had Fred Patton been content to withhold his impetuosity, he must have commanded from us an admiration greater than we feel impelled to bestow. Enthused, he oversang much of Apollyon's music with a robustness which was what might be termed a sforzando slambang. Such a thing as a legato, Mr. Patton declined to consider. He roared mightily until he must have been heard by passersby in the street outside Mechanics Hall. Here is a singer with voice and talent. When he has matured and moderated his style, he should take a fine position. We believe in his future because on previous occasions he has furnished evidence which justifies such belief."—Pierre Key in Worcester Telegram, October 7, 1921.

INCIDENTALLY

"Fred Patton revealed new possibilities of voice and style. That he is a high baritone rather than a bass seemed proven by the remarkable brilliancy and beauty of his top voice. The vividness of his impersonation of Apollyon, for it was really that, transformed the rather mythical character into a being of flesh and blood. The way he glared at poor Mr. Middleton when he roared his threat to feed his 'carcass to the ravenous birds' was something to remember."—Frank J. Benedict in Worcester Evening Gazette, October 7, 1921.

"Fred Patton was especially conspicuous by the dramatic vigor of his singing."—Worcester Evening Post, October 7, 1921.

CO-INCIDENTALLY

DAMNATION OF FAUST

WORCESTER FESTIVAL, OCTOBER 5, 1921

"Had the soloists been ideally suited to the parts for which they were selected, the results secured must have afforded keener delight. Not that they were not competent, for they were. But not one, unless we except Fred Patton, had the vocal and artistic equipment combined which are required to do fullest justice to Berlioz' music. Mr. Patton was vocally the best. His voice is a mellow bass-baritone and he gives it with a freedom which suggests physical ease."—Pierre Key; Telegram, October 6, 1921.

BEATITUDES

WORCESTER FESTIVAL, LAST YEAR

"All these singers (a distinguished cast) have fine voices and habitually maintain a high plane of artistic excellence, yet not one of them seemed to have the temperament, voice and technique requisite for Franck's Beatitudes. Fred Patton alone seemed to possess exactly the right combination."—Frank J. Benedict, Worcester Telegram, October 8, 1920.



FRED PATTON

"The King of Baritones"

N. Y. Mail, Oct. 8, 1921

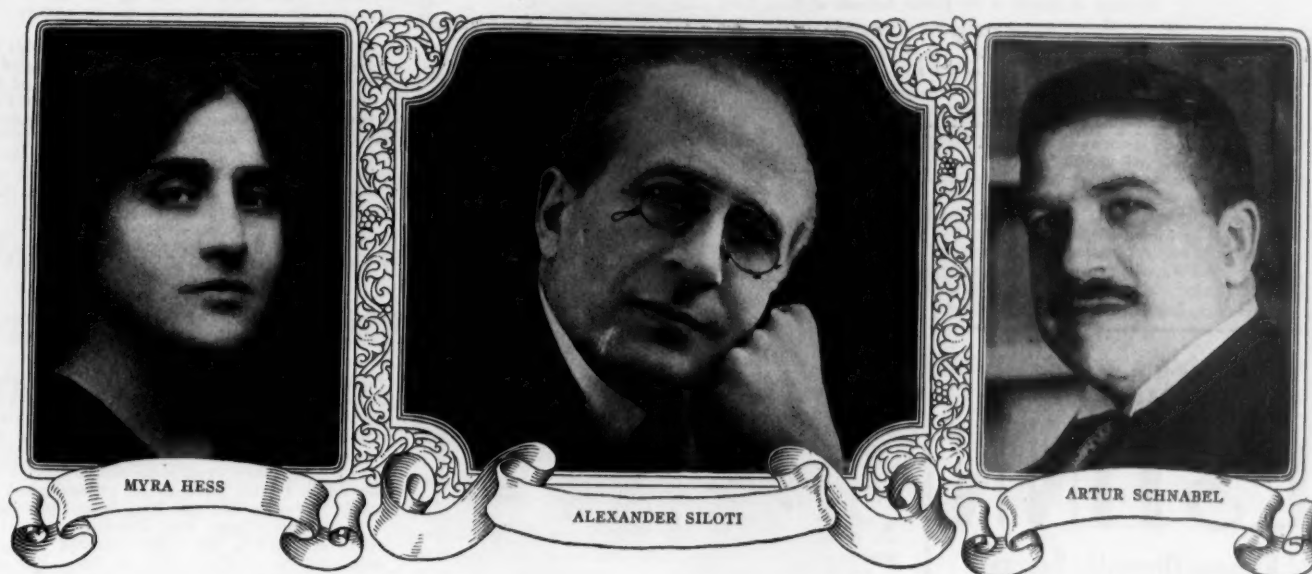
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Sixth Appearance in Worcester Within Two Years.



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THE AEOLIAN COMPANY makes the important Fall announcement that three eminent European artists have been engaged to make Duo-Art records exclusively.

Alexander Siloti, distinguished Russian pianist, cousin and teacher of Rachmaninoff, returns to America after an absence of twenty-three years — his reappearance an important event in the musical calendar of 1922.

Myra Hess, the brilliant young English pianist, ranks with the most gifted of contemporary women pianists.

Artur Schnabel, famous Viennese exponent of the piano, is known as the foremost living interpreter of Beethoven and Brahms.

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MUSIC AND PUBLIC EDUCATION

By GEORGE H. GARTLAN
Director of Music in the Public Schools of New York City

WHY EDUCATE MUSICIANS?

The Present Status of Special and General Education

Prospective musicians desiring secondary education have, until recent developments, suffered greatly because music was not considered a vital part of the general educational scheme—that is, as far as credits were concerned. The main object of secondary training is to receive a diploma. How this certificate shall be used for the direct benefit of the recipient is a matter of minor consideration at the time the award is granted. The question as to whether or not a child who desires to study music seriously should pursue

a high school education will apparently hardly be answered satisfactorily one way or the other. The musician who insists that a general education is not only helpful but absolutely necessary to the success of the student is nearer correct than the one who considers education of minor importance, and demands that the student devote all his time to technical training. The reason is obvious. Who can determine at an early age whether or not the embryonic pupil can be a real virtuoso? Blinded by the great desire to become a concert performer the misguided student devotes his entire time to the study of his musical instrument. After years and years of unproductive labor, he may succeed in borrowing enough money to finance a public performance. He fails—then what? True, he may know music. But what else does he know? Does the business man feel that he will be gaining something if he employs such a person, or does the poor student commence to realize that his life commission has been a failure? Oh art, how many crimes have been committed in thy name!

After all, the public is not necessarily interested in the great technician, but rather in the inspired artist who frequently succeeds in spite of his great technic. If the critics are right, even the musical public is getting tired of the attempt of ultra modern composers to outdo themselves in the matter of the technic of composition. Most composers of this kind are entirely lacking in any inspirational material, and find their only possible outlet in strange and weird dissonances. Even Richard Strauss is objecting. A short time ago he was considered the "ultra" in simpler terms, one not to be understood by the public, but great enough for the "cultured" musician to comprehend. Now he holds his ears while the junior element steps forth to acknowledge the plaudits of a self satisfied audience.

But to return to education. America seems to think that this is the age of specialization. Europe does not think so even today—apart from one particular section, which in revolutionary attire sends all sorts of weird propaganda to the world. A violinist who commands the greatest technic in the world—yet who has not learned that it is important to keep his finger nails clean, can hardly be considered an addition to art. The pianist who masters the keyboard, yet commands attention by the amount of noise he creates when he consumes soup, or who develops spinal curvature if he eats asparagus, is not altogether an artist.

The singer, more than the instrumental virtuoso, must be trained, not only in real ability, but in language and manners as well. If the singer makes one public error, he is condemned, and in nearly every case finds it impossible to "come back." The art of "lieder" is mastered by only a few, and yet this is seldom a warning to the over ambitious student who has hope of being—fill in any name you like.

THE SCHOOL AND THE SUBJECT OF MUSIC

Is it not evident then why music educators are more than anxious to give all prospective musicians a broad educa-

tion? The "woods" are full of technicians, but where are the real musicians—those who not only feel what they are doing, but also have the power to enthuse and inspire others? Education in music does not mean the command of technic; it means the broadest conception of the idea of music, permeating everything we do or feel in life. Musicians have always been criticised because of their lack of knowledge of matters other than music.

At a recent testimonial to one of America's best known organists, the recipient of the honors responded with a few well chosen remarks. The choice of words and the language structure was perfect. A lady sitting next to the writer remarked in amazement, "How well he talks! One would hardly think he is a musician!"

Strange, but true. Musicians should have the best education possible. Not in subjects which have no practical value, nor bearing on their vocation, but in those subjects which are direct attributes of their work.

LONDON LETTER

(Continued from page 9)

music contains, are very welcome in these days when so many players deal in general effects and neglect details.

THE "PROMS" AGAIN

The only regular music in London is to be heard nightly at the Queen's Hall, where Sir Henry J. Wood conducts his orchestra through the long, familiar, oft-repeated programs of the Promenade Concerts, now in their twenty-sixth season. The crowding so far has been unusually thick. Even those exceptional beings from a better world, the music critics, have to be refused seats because the whole house is sold out long before the concerts begin. I have been offered free standing room if I cared to crush in, but thus far I have resisted the allurements of emulating the sardine in his oil bath. But as the Promenade Concerts are a purely domestic concern for the benefit of the Londoners who are not at the seaside and on the mountains of Switzerland, I trust that the readers of these letters will not miss much in finding no report of the same kind of programs which have been given on the same nights of the week for many years.

Strangely enough, however, the regular symphony concerts by the same orchestra in the same hall during the past season were very poorly attended. Perhaps the programs had something to do with the attendance, and perhaps the bitter experience of the past season accounts for the absence of British music on the programs of the forthcoming season of orchestral concerts. Orchestras which are not endowed must pay their way or disappear. Consequently Sir Henry J. Wood has been compelled to select works, mostly German, which will attract the British public. Several musical journalists here are still shouting about the patriotic duty of supporting British music. The public knows what it wants in music, however, and refuses to thrill at the call of patriotism of this sort. I have yet to meet a Canadian smoker patriotic enough to smoke Quebec tobacco when he can get Virginia and Havana. Is the inference clear?

CLARENCE LUCAS.

Benno Kantrowitz's Activities

Benno Kantrowitz, pianist and composer, who returned from Europe after having been active professionally in Leipzig, Germany, uninterruptedly for twenty-five years, was heard recently as piano soloist in Passaic and Paterson, N. J., when he scored a decided triumph. Both public and press at once discovered in Mr. Kantrowitz an artist of high attainments.

Following are a few press comments covering these performances:

Masterfully executing several difficult numbers, Kantrowitz left no doubt in the minds of the audience as to his skill as a pianist. The rapidity and accuracy of his fingers as they glided over the keyboard proved a revelation to his auditors. His interpretation of the various themes was delightful, his pedal work fine.—Morning Call, Paterson, N. J.

Benno Kantrowitz, pianist, also appeared and his program contributions were a delight.—Passaic News.

Fine Music Course at Harcum School

Unusually artistic catalogues have been sent out from the Harcum School at Bryn Mawr, Philadelphia, of which Edith Hatcher Harcum is the directress. Special emphasis is laid on the music department, which offers courses in piano, singing, violin, cello, harp and chamber music. Classes are held in solfeggio, harmony, counterpoint and composition. Edith Harcum is the head of the piano department. She has studied with a number of noted teachers, including Richard Burmeister, Wager Swayne, Wassily Safanoff and Leschetizky. There is a large class enrolled at the school for the 1921-22 season, and there are many talented pupils. Mariam Slinghuff, a former student who received the Ohio State Prize for pianists last year, now is with Mrs. Harcum as one of her assistants.

Hans Hess' October Dates

Among the October dates for Hans Hess, the popular cellist of Chicago, were the following: Kankakee (Ill.), October 12; Indianapolis (Ind.), 14; Hot Springs (Ark.), 17, and Port Arthur (Tex.), 20. In Indianapolis, Mr. Hess appeared in two programs of chamber music, with Ludwig Becker, violinist, and Rudolph Reuter, pianist in the trio. This was a reengagement, as the trio played there last year with great success. They played for the first concert the Beethoven B flat major trio, the Schubert B flat major (played by request) and the Tchaikovsky trios. Owing to the success of last year's performance of the Brahms B major trio, there was a request to repeat this great work this season. The second concert has been announced for December 15.

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A Few Remaining Dates Available in the Spring

MAURICE DUMESNIL

French Pianist

MONTEVIDEO

"He is a complete master of his instrument, of which he obtains a tone unique for its clarity and shadings." (Symphony-Concert, Andre Messager, Conductor.)—*El Dia*.

SANTIAGO DE CHILI

"Dumesnil is simply a colosso of the piano."—*Diario Ilustrado*.

BUENOS AIRES

"Yesterday's recital drew such a large audience that it was necessary to send away much public at the doors of the theater, for absolute lack of space in the interior.

"We must admit that no virtuoso has ever conquered our public, in such extraordinary manner, as Maurice Dumesnil."—*La Nacion*.

RIO DE JANEIRO

"What dominated in the Municipal Theater, inspiring the public, was Chopin, performed by this colossal pianist, Dumesnil."—*O Paiz*.

MEXICO CITY

"Dumesnil is a marvelous Chopin player; the great Pole's music has no secrets for him, and without falling in the exaggerations so often met with, he expresses it with depth of feeling and magnetism which speak directly to the heart of his hearers."—*Excelsior*.

PARIS

"Dumesnil is so completely master of his instrument that he makes one forget it; one can thus admire the exceptional quality of his tone, the architectural beauty of his interpretation, and apart from the great technical skill of virtuoso, the poetic soul of the great artist."—*Figaro*.

AMSTERDAM

"We don't think there is anybody in the world now who could play the Liszt E-flat Concerto better than Dumesnil." (Concert-Gebouw Orchestra, Willem Mengelberg, Conductor.)—*Handelsblad*.

GENEVA

"His interpretation of the Beethoven Appassionata is a model of profound, thoughtful musicianship, of perfect form, of reflection and energy."—*Journal de Geneve*.

BERLIN

"It was the product of a concentrated, polished science of the instrument. A touch full of color, brought to the greatest degree of refinement; and above all, gifts of interpretation which can only belong to a superior intelligence, to a refined soul in which shines always a high and distinct personality."—*Berliner Tageblatt*.

What New York Had to Say of Maurice Dumesnil on a Visit to United States a Few Years Ago:

The Critic of the New York *Sun* says:

"His art is always imbued with musical taste and scholarship. His reading of the Sonata Appassionata (Beethoven) was cool and poised and had considerable delicacy and much clarity."

The New York *Tribune* comment reads as follows:
"Dumesnil proved himself an excellent musician

and a pianist straightforward and sincere in all he does."

This from the Critic of the New York *Times*:

"The audience displayed its delight at his playing of Debussy's impressionistic pieces."

And this from the New York *Herald*:

"His brilliant technic assures success."

The Critic of the *Evening Sun* commented as follows:
"Dumesnil's touch and tones are of striking proportions."

The *Evening Mail* says:

"He stands out as a player of extraordinary powers."

And this comment from the New York *Evening World*:

"His technic is adequate and his playing brilliant."

Management: HARRY and ARTHUR CULBERTSON

AEOLIAN HALL, NEW YORK

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DUO-ART RECORDS

MONTREAL SEASON BEGINS

Coming Concerts and Studio Notes

Montreal, Canada, October 1, 1921.—The community singing, held every Wednesday evening on Fletcher Field, is continuing with enthusiasm. In the afternoons the park is always dotted with groups of children, who by themselves rehearse the favorite songs on the program of the Kiwanis, these forming real centers for evening singing. Each little group has its own conductor, boys and girls mounting seats to direct the others. One evening a boy of about twelve was called to the bandstand to conduct a repetition of one of the songs, to the delight of the crowd. At the "sing" of August 3, in sympathy with the movement to preserve the "Old Kentucky Home," that song and "Mammy" were given. To please the children, who have shown much enthusiasm at these meetings, the Kiwanians have introduced old nursery rhymes, such as "Old King Cole," "Little Jack Horner," "Old Mother Hubbard," "Mary Had a Little Lamb," etc.

The evening crowd often reaches over 15,000. At the fifth weekly "sing," a great advantage was gained in placing megaphones at points of vantage, thus facilitating the conducting. Plans to continue the community singing throughout the winter months are being formed by the Kiwanis Glee Club. Groups will be formed in the different quarters of the city, each group to have a separate leader to practice the same music, and all will join in a great spring concert.

The coming of Creator and his band to Dominion Park for two weeks has been one of the musical events of the summer season. One of the most appreciated numbers on his programs was Berlioz's "Damnation of Faust," which attracted a large crowd which listened with rapt attention. By special request this number had to be repeated at one of the last concerts. Creator also pleased his audience by giving "request" programs, over two thousand persons sending in requests.

A native of Montreal, Francis Boucher, violinist and professor at the Conservatory of Music in Kansas City, accompanied by his daughter, Alice Boucher, professor of singing at the same Conservatory, while visiting Montreal in August were the guests of Mme. D. Boucher, a sister of Mr. Boucher. Mr. and Miss Boucher returned to Kansas City the first week of September.

The bookings for the concert tour of the celebrated French tenor, Clement, in Canada and in the United States, have already had a great demand. He will sing in Quebec, Sherbrooke, Ottawa, Toronto, Three Rivers, Montreal, etc. In the United States the demand for dates has already been very numerous.

J. A. Gauvin, the Canadian impresario, who has lately returned from Europe, has booked Anna Pavlova and her company of dancers, with an orchestra of thirty musicians. They will come straight from England to Canada, and will play first in Montreal and other Canadian cities, later going to the United States for an extended tour.

Vasa Prihoda, one of the greatest violinists of the day, has been engaged by Mr. Gauvin for a concert to be given in Montreal this coming season. He has also arranged for a concert to be given in the early autumn by Edward Burke, a Montrealer. Later Mr. Burke will make a tour of the United States.

Ernestine Lavigne, daughter of the late Ernest Lavigne, a well known Montreal musician of former years, is the possessor of a pen and ink sketch of Caruso, drawn by himself and bearing his signature. The great tenor for many years was an intimate friend of Mr. Lavigne, who spent fifteen years in Italy, where began a friendship between the two, which continued in Paris, New York and Montreal. Miss Lavigne has also another souvenir, a full page figure length caricature of Caruso, by G. Viafora, the well known caricaturist.

A young Canadian pianist, August Descarries, will be the accompanist for Edmond Clement in his concert tour this autumn. Mr. Descarries has lately, in a competition, been awarded the "Pris d'Europe," by the Provincial Government. This gives the winner \$3,000 to study in Paris. Mr. Descarries has made his musical studies in Montreal. A new song book for the students of McGill University will be completed in time for the centennial reunion in October; it is dedicated to the late Lieut. Col. John McCrae, C. A. M. C., McGill's world known poet, whose poem "In Flanders' Fields," will be on the fly leaf of the book. "Hail Alma Mater" and about twenty-three other favorites of the campus will be there, as well as the old French Canadian folk songs, such as "Alouette."

During his visit to this city, Sousa and his band played at the Children's Memorial Hospital, in the open air for an hour, to the delight of the patients and the staff. A special program of particular interest to the youngsters had been prepared for the occasion.

A young violinist of this city, Renee D'Amour, a former pupil and for the last four years an assistant professor at the McGill Conservatorium of Music, left September 9 on the Corsican of the C. P. O. S. for Paris, to study the violin.

A violin, made by Camille Couture, violin professor and violin maker of this city, is to be used in the competition of modern violins against antique violins, at the Concor In-

ternational, organized by the Parisian musical review, Le Monde Musical, which opens in Paris November 3. Among the prominent artists who have violins made by Mr. Couture are Ovide Musin, Jacques Thibaud and Kubelik.

Among the artists coming to Montreal this season under the management of Louis H. Bourdon are Emilio De Gozgorza and Sophie Braslau, of the Metropolitan; Pablo Casals and Alberti Salvi, harpist; Vincent D'Indy, the eminent French composer, and Heifetz.

Lord Byng of Vimy, the new Governor General of Canada, and Lady Byng have given their patronage to the Scotti Opera Company, which opens October 28 at the St. Denis Theater, under the management of Evelyn Boyce.

The DuBois String Quartet will begin its twelfth season of concerts in November, with a new first violinist.

After an absence of two months, passed in the south of France and in Paris, Salvator Isaurol, a vocal teacher, has lately returned to Montreal to resume his teaching at the Canadian Academy of Music.

After enjoying the holidays, Stanley Gardner, pianist, is back in the city and will resume his teaching at his studio on Bishop street, with the assistance of Katharine Stone (gold medalist, American Conservatory of Music, Chicago) and Kathleen James.

Prof. Adelard J. Brunet, pianist, has returned to resume his lessons at his studio after some days spent at Hudson,

"Miss Peterson, blonde, slender, and most appropriately costumed in a flowing gown of golden hue, or similar color, was a charming and convincing 'blessed damozel' to gaze upon. Vocally she was no less convincing; for her limpid, clear-toned soprano suits the Debussy music admirably."—Cleveland Plain Dealer.



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on the Ottawa River, and two weeks camping in the Sorel Islands, down the St. Lawrence River. M. J. M.

"Laddie" Gray-Lhevinne Entertains

Every one in the world of music, at least, knows of the Gray-Lhevinnes; that is, Mischa and Estelle. But it is only lately that the most important Gray-Lhevinne has been making his personality felt. While mama plays the violin and father plays the Mason-Hamlin, Laddie doesn't do much but smile.

Recently the front page of the Oakland Enquirer (California) had a most engaging picture of Laddie—smile, curls and all. It was headed, "This is Laddie, son of Estelle Gray-Lhevinne," with the sub-heading, "Laddie invites all the kiddies to a great party at Mother's summer home."

Something like 200 children accepted this invitation, and they enjoyed a delightful musical program especially planned to appeal to the "Kiddies," then they went over to the beach and made sand houses, and the newspaper men took a lot of pictures. Then back they went to the great roof garden of the Gray-Lhevinne home, where they enjoyed all the ice cream they could hold. Although only two years old, Laddie made a fine host.

Beethoven Association's Annual Series

The Beethoven Association, now in its third season, announces a series of six subscription concerts at Aeolian Hall on the following dates: November 8, December 6, January 10, February 13, March 13, April 17, three Tuesday evenings and three Monday evenings. This organization is composed of the most distinguished artists in the musical world, who join in giving these concerts in a spirit

of artistic fraternity, and who receive no remuneration for their services. The proceeds are devoted to some object of musical interest; the Krebbl edition of Thayer's "Life of Beethoven," which has not hitherto been available in English, is about to be published with the first season's fund. At the early concerts of the association, the programs were made up entirely of the works of Beethoven, but last season compositions of other classical masters were admitted for performance, and this policy will be continued.

Schumann-Heink's Record Season

As the years go by one can but marvel at the ever-increasing popularity of Ernestine Schumann-Heink, whom this season finds more in demand than ever. She opened her season's tour on October 5 at Saranac Lake, N. Y., at a benefit for the Society for the Control of Tuberculosis; on October 10 she appeared at the Metropolitan Opera House, Philadelphia, for the Lafayette Post of the American Legion. From now on the great contralto will have many appearances in the East in the States of Pennsylvania, Connecticut, Massachusetts, Ohio, Illinois and Tennessee. November will find her in California, where she will appear all that month and part of December on a solidly booked tour, under the well known local management of L. E. Behymer, of Los Angeles, and Selby C. Oppenheimer, of San Francisco. Among the cities in which she will sing are Los Angeles (two appearances with the Symphony Orchestra and a matinee and evening concert performance, making four appearances in all), Pasadena, Riverside, Redlands, Long Beach, Santa Barbara, Fresno, Stockton, Modesto, Sacramento, San Francisco (two performances), Oakland, San Jose and Eureka. At Christmas time she will spend a short holiday with her family.

In January the contralto opens in the Northwest, under the local direction of Steers & Coman, of Portland, Ore., singing in that State, Washington, Montana and Idaho. Mid-February will find her appearing in Utah, Colorado and Kansas. In March, besides appearing further in Kansas, she will also go into Oklahoma, where she is a great favorite. Directly after her appearances there she goes east into Tennessee, where she will be under the local management of Cortese Brothers, of Memphis, singing in that State and in Mississippi and Arkansas before going north into Indiana, followed by appearances in Detroit, Chicago, Cleveland and Cincinnati among other places. In April she will be in Ohio. That month she will also appear in Buffalo and Boston, and in New York at the Hippodrome on Easter Sunday. Appearances in New Jersey follow before she goes to Pennsylvania. The last week in April will find her making a spring festival tour of the middle west under the local management of the well known firm of Horner & Witte, of Kansas City. When she finishes this tour, the middle of May, she is scheduled to go north into Iowa and Minnesota, finishing her season about the first of June, after having sung a record number of engagements from coast to coast.

Friends of Music Have Mahler Novelty

The Society of the Friends of Music announces that during the coming season it will give a series of ten subscription concerts on the following Sunday afternoons at the Town Hall: November 6, December 4, December 18, January 1, January 15, February 5, February 26, March 12, March 26, and one on Wednesday afternoon, February 1, at Carnegie Hall. The series will be under the direction of Artur Bodanzky, by kind permission of Mr. Gatti-Casazza of the Metropolitan Opera, and the list of assisting artists to appear includes Elena Gerhardt, Estelle Liebling, Harold Bauer and Carlos Salzedo.

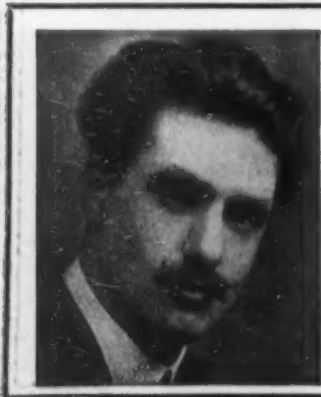
The programs during the season will be varied, containing works both old and new. The society will again present the compositions of Bach, among which will be the "Coffee" cantata and several of the sacred cantatas, as well as orchestral works. At the Carnegie Hall concert Gustav Mahler's "Lied von der Erde" will be given for the first time in New York, and other programs will include three choruses by Lazare Saminsky, which have not been heard, and works by Busoni, Ravel and others.

Isabel Leonard Resumes Activities

Isabel Leonard, New York vocal teacher, after having spent a delightful vacation in rest and recreation, has returned to the metropolis and reopened her studio in Carnegie Hall for the season 1921-22. In addition to last year's pupils, others have enrolled in large numbers, which will keep Miss Leonard exceedingly busy. Her Ottawa, Canada, classes are now forming, where Miss Leonard makes periodical trips, teaching there several days at each visit.

Yon Studios Reopen

Pietro A. Yon and S. Constantino Yon, who spent the entire summer in Italy, recently returned to New York City and reopened their studios in Carnegie Hall. The enrollment for lessons is far in excess of any previous season, and comprises students from all parts of the United States and Canada.



CHEV. ASTOLFO PESCIA

Vocal Teacher and Coach

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Arthur Middleton

The Great American Baritone

"SUPERB IN LIGHT SONGS AS WELL AS CLASSICS"

—NEW YORK TRIBUNE, Oct. 10, 1921.

"Those who attended Arthur Middleton's recital were afforded the rare opportunity of listening to a singer whose art touches perfection. Mr. Middleton disclosed as fine a mastery of songs in Italian, French and German as he did of the music with which his name has been largely connected. His voice is in itself a pleasure to hear, but this pleasure is enhanced by the singer's admirable knowledge of the art of singing, by his firm control of breath, pure phrasing, clear diction and interpretative intelligence. The singer's program was nothing if not varied, but his singing remained uniformly excellent throughout the afternoon."

—New York Tribune, Oct. 10, 1921.



"Recitals as enjoyable as that of Arthur Middleton will be far from numerous this season. He stands in the forefront of his profession, an artist and every inch a man. It is Middleton's manliness, his unaffected warmth and vigor, that makes a special appeal. And what a beautiful voice is his! How nobly resonant in its lower ranges! How responsive and sympathetic in the baritone register! An elastic voice, too, broad and expansive, capable of fine gradations of tone, from a delicately spun pianissimo to a robust forte. Yet does Middleton's command of mezzo-voice never lead him to sentimental excesses. The man is in him, the wholehearted, straightforward American man, forbids. His diction in English is exemplary."

—MAX SMITH, *New York American*, October 10, 1921.

AT HIS NEW YORK RECITAL ON OCT. 9th

"Arthur Middleton set a high standard for this season's baritones. He sang throughout with fine production, good breathing and an enunciation that made the book of words superfluous. He began with two Handel numbers. 'Arm, Arm, Ye Brave,' done with admirable classic dignity and authority, brought such a response from his audience that a less serious artist might have repeated part of it. 'Where'er You Walk' was a bit of cool, gray loveliness. Mendelssohn's 'I am a Roamer Bold' gave Mr. Middleton a chance to execute a tour de force of rapid enunciation and snatch-breathing. His second group included 'Lungi dal care bene,' beautifully done, and Lully's 'Bois epais.'"

DEEMS TAYLOR, *New York World*, October 10, 1921.

"Mr. Middleton has always been a stalwart singer. His understanding of songs is always clear and is published in a direct and comprehensible manner. His treatment of words is conspicuously good and he phrases with as much regard for the poetic as the musical sense of a song. His voice is naturally beautiful. The number which seemed to give the deepest thrill was Mililotti's 'Povero Mariner.'"

New York Herald, October 10, 1921.

"Aeolian Hall was filled as at the height of the season. His voice is indeed of musical quality, and he sang with unforced beauty."

New York Times, October 10, 1921.

"Arthur Middleton, undoubtedly one of the most popular baritones appearing on the American concert stage, gave his first New York recital of the season yesterday. His voice was in excellent condition and he presented each number with the authority of a fine singer. His pianissimo passages were above reproach, and the bravura ones the acme of artistic skill."

RUTH CROSBY DIMMICK, *New York Morning Telegraph*, October 10, 1921

"Mr. Middleton proved again that he is the possessor of one of the most beautiful baritone voices that can be heard nowadays. His voice is robust, yet capable of the widest expression, distinguished just as much for its softness as for its strength. In addition, his sense of song selection is always in good taste and increased by marked intelligence and feeling for style, which lends strong interest to his offerings. Mr. Middleton won the unconditional and prolonged applause of the crowded audience, which did not become tired of demanding repetitions and encores."

MAURICE HALPERSON, *New York Staats-Zeitung*, October 10, 1921.

"Such singing as that of Arthur Middleton is all too rare. It belongs to the best traditions, and the American baritone can bear comparison with some of the greatest figures on the concert and oratorio platform. His method recalls that of Santley in matters of quality of tone, breadth of phrasing, and clearness of diction, and his singing of two airs by Handel was a model of its kind. Through a long and well-selected program, including songs in Italian, French, German and English, he never strayed from the path of good taste and proper sentiment, and could be heard with unflinching enjoyment."

New York Globe, October 10, 1921.

"He sings with real enthusiasm, with a refinement of style not generally associated with exceptionally large voices, and with temperament. There were old Italian airs, oratorio excerpts, German lieder and American songs, all of which were sung effectively."

New York Evening Telegram, October 10, 1921.

"Whatever Mr. Middleton sang his voice was a pleasure, his way of using it an art. It remains fresh, strong, vibrant, sympathetic along all of its large range; and it is never out of either his control or the confines of taste. The audience loved it. And the audience was large."

GILBERT GABRIEL, *New York Sun*, October 10, 1921.

"Arthur Middleton's recital was a good deal more than enjoyable. He sang English, German, French, and Italian songs with warmth, vigor, and sympathy, and charmed all his hearers."

New York Evening Post, October 10, 1921.

"There was a large audience that was genuinely enthusiastic about him. He knows how to sing, especially such things as the aria from Handel's 'Judas Maccabeus.' The Handel 'Arm, Arm, Ye Brave' Mr. Middleton sang splendidly, and matters like Hans Hermann's 'Auf Wachtposten' with unction and point."

New York Evening Journal, October 10, 1921.

"Mr. Middleton is one of those singers who never worry their hearers. His voice seems absolutely dependable in every style of song. Handel's 'Where'er You Walk' remains a thing of beauty when such an artist sings it."

KATHARINE LANE, *New York Evening Mail*, October 10, 1921.

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New York

EDISON RECORDS

SAN CARLO OPERA A SERIES OF SUCCESSES

"Lohengrin" Draws Large Throng of Wagner Admirers—
Other Operas Also Attract

"LOHENGGRIN," OCTOBER 7.

Wagner's ever popular opera drew a throng of admirers, who, as always, found much to love and admire in the beautiful melodies, stirring choruses, and mediævally pompous action and characters. Henry Hadley had the orchestra in charge and made the instrumental part of the performance a source of much enjoyment to the discriminative listener, even though the unruly chorus managed to escape from his authoritative beat now and then. Hadley's fine musicianship was in evidence always and he contrived some tonal climaxes that did not fail to stir the enthusiasm of the listeners.

Anna Fittiu, the Elsa, was a lovely picture to gaze upon, and in both her singing and acting she grasped the true Wagnerian spirit and duplicated the marked success she achieved last season here in "Lohengrin." Romeo Boscacci did a dignified and euphoniously delivered Lohengrin. Graham Marr, the Telramund, sang in English. His very dramatic appearance, action and vocalism contributed largely to the impetus of the stage drama. Eleanora De Cisneros, an Ortrud of majestic and impressive appearance, drew the character along sweeping lines, and dominated her scenes splendidly. She is a tried and true Wagner artist, and measured up to all the requirements of such a role. Her singing had force, fire and conviction to carry it tellingly. She was received with acclaim by the audience.

"TALES OF HOFFMAN," OCTOBER 8 (MATINEE).

The inclement weather on Saturday afternoon did not in the least dampen the spirits of the Gallo forces, for an unusually fine performance was given to Offenbach's melodious "Tales of Hoffman." The poet Hoffman was portrayed by Salvatore Sciarretti, who did some excellent singing and seemed to be in better voice than he was on Thursday evening in "La Traviata." Josephine Lucchese, the possessor of a sweet, clear coloratura soprano, made a beautiful automaton, and, histrionically as well as vocally, did full justice to the role of Olympia. Madeleine Keltie was enticing as Giulietta, and Sofia Charlebois created the proper atmosphere for the part of the unfortunate Antonia. The deep bass voice of Pietro De Biasi was heard to advantage as Miracle, and credit should be given to him in addition for his fine acting. Elinor Marlo, Natale Cervi,

Frances Morosini, Anita Klinova, Luigi Dalle Molle, Arnold Becker and Joseph Tudisco were others in the cast.

Carlo Peroni wielded the baton, and so well did the orchestra play the overture to the epilogue that it had to be repeated.

"AIDA," OCTOBER 8.

A capacity house attended the performance of "Aida" on Saturday evening and enthusiasm reigned frequently during the evening, the principal singers coming in for their share of applause. The cast, incidentally, was the same at last time, Marie Rappold being the Aida, Tommasini the Rhadames and Nina Frascani the Amneris. On the whole the performance was a spirited one and seemed to please the interested spectators.

"LUCIA DI LAMMERMOOR," OCTOBER 10.

The third week of the San Carlo Opera Company's prosperous season at the Manhattan opened with "Lucia di Lammermoor," beloved if anemic favorite of the public, which listens absorbed to Lucia's floridities, especially when they are sung as well as they were on this occasion by Josephine Lucchese. This young singer, with her fresh, true voice and excellently turned vocalism, is already one of the mainstays of the company. Her success was indisputable. In support were Romeo Boscacci (Edgar), Gaetano Viviano (Sir Henry), and Pietro di Bisasi (Raymond), all tried and proved San Carlo workers, doing their satisfactory best to give an excellent all round performance, under the capable baton of Peroni.

"LA FORZA DEL DESTINO," OCTOBER 11.

"La Forza del Destino," which the San Carlo forces presented on the evening of October 11, drew a capacity audience which by its manifestations of approval evidently enjoyed the performance thoroughly. Bianca Saroya as Leonora was in fine voice and gave a beautifully rounded performance, ably seconded by Gaetano Tommasini as Don Alvaro. Particularly noteworthy was their work in the final trio with Pietro De Biasi as Padre Quardiano. The famous friendship duo sung by Tommasini and Joseph Royer drew prolonged applause. Others in the cast were Ada Paggi, Natale Servi, Anita Klinova and Joseph Tudisco. A special word must be said for the conducting of Carlo Peroni, who at all times had his orchestra and chorus well in hand.

"CARMEN," OCTOBER 12.

A capacity audience greeted "Carmen," Wednesday afternoon, October 12, when it was presented for the second time this season. Gaetano Tommasini, in the role of Don Jose, won the ovation of the afternoon, the audience unsuccessfully insisting on a repetition of the flower song. He was "up to the mark" both vocally and histrionically. Nina Frascani warmed up considerably to the part of Carmen in the second act, but showed her dramatic ability best in the card scene and in the last act. Madeleine Keltie immediately won the admiration of the audience in her portrayal of Micaela, the aria, "Je dis que rien," being especially lovely. Gaetano Viviano as Escamillo was also pleasing. Others in the cast were Anita Klinova, Mercedes; Frances Morosini, Frasquita; Joseph Tudisco, Dancaïro; Natale Cervi, Remendado; Arnold Becker, Guniga;

and Luigi Dalle Molle, Morales. Sylvia Tell and her corps de ballet won much deserved applause for their excellent work. Conductor Peroni had the chorus and orchestra well under control, and shared in the applause.

"LA BOHÈME," OCTOBER 12.

That "La Bohème" is a popular opera with the Italian citizens of New York was demonstrated at its Columbus Day performance by the prevalence of that language as spoken by the audience and by the laughter that greeted some of the humorous dialogue in the opening studio scene—dialogue quite incomprehensible to this reviewer. The audience quite filled the large auditorium and proved its delight by hearty and prolonged applause, cutting into the action and demanding repeated bows from the principals. Of these Bianca Saroya and Giuseppe Agostini in the roles of Mimi and Rodolfo were the most notable, though the work of Biasi was excellent as Colline and the Marcel of Royer and Shaunard of Molle were vocally good, though histrionically somewhat wanting in poise. Cervi overdid the part of Benoit. Madeleine Keltie was attractive as Musetta. The orchestra, skilfully conducted by Carlo Peroni, played with sweep and vigor and developed a fine sonority, especially in the strings.

"MADAME BUTTERFLY," OCTOBER 13.

An excellent cast presented Puccini's "Madame Butterfly" Thursday, with Anna Fittiu the principal star. In fine voice, the prima donna sang the role of the unfortunate Cio-Cio-San superbly, and she was enthusiastically applauded. Corallo, the Pinkerton, was handicapped by a cold, but nevertheless did well. Marr made an excellent Sharpless; Poggi was Suzuki, Tudisco the Goro, Cervi the Yamadoro. Peroni conducted.

"RIGOLETTO," OCTOBER 14.

"Rigoletto" was given on Friday evening, October 14, with practically the same cast as before. Josephine Lucchese, as Gilda, again captivated the large audience whose enthusiasm knew no bounds, particularly after her beautiful rendition of "Caro Nome." Joseph Royer was the other artist whose work stood out above the others. Romeo Boscacci essayed the role of Duke of Mantua, often showing a tendency to get off the pitch. Others in the cast were Pietro De Biasi, Sparafucile; Ada Paggi, Maddalena; Natale Cervi, Monterone; Antonio Canova, Conte di Ceprano; Frances Morosini, Contessa di Ceprano; Joseph Tudisco, Borsa, and Anita Klinova, a page. Carlo Peroni conducted vigorously.

Schillig Recital, October 24

At the Town Hall on Monday afternoon, October 24, Ottilie Schillig, who made her Metropolitan debut last season, will give a recital of song. The young American soprano will open her program with the "Abend Gebet" (Bach), and will continue with songs of Beethoven, Victor Staub, Debussy, Richard Strauss, Tschaiakowsky, while America will be represented by Winter Watts, John Alden Carpenter, Frances McCollin and MacFadyen. Conrad Carpenter, Frances McCollin and MacFadyen. Coenraad V. Bos will accompany her.

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DEAR MAESTRO,

The lessons I have taken from you have improved my voice so greatly, that all the critics in Rome, Lima, and Buenos Aires noticed it, and spoke about it as being most remarkable. This marvellous change is entirely due to you, and I feel that I want to tell it to everyone I know.

Hoping to see you soon in New York or Italy,

I remain,

GABRIELLE BESANZONI.



MY DEAR MAESTRO SAMOILOFF,

Before you leave Buenos Aires, I want to express to you my profound admiration and grateful recognition for all you, with so much enthusiasm, have done for me during the past season in South America. Your sound counsel has been most useful and precious to me.

Wishing you a happy voyage, and hoping to see you soon again in the grand Metropolis,

Affectionately yours,

ROSA RAISA.



DEAR MAESTRO SAMOILOFF,

The change in my voice seems almost incredible. During one week in Buenos Aires, I had to sing in Rigoletto, Gioconda, and Pagliacci, and I did it without getting tired. I met with extraordinary success, the critics finding progress in my singing every time I appeared.

For all this I am most thankful to you, my dear Maestro,

Sincerely,

GIACOMO RIMINI.

Re-Appearance

CISNEROS



A Triumph

NEW YORK COMMERCIAL
(H. Z. Torres) October 8

DE CISNEROS SCORES AS "ORTRUD"
AT MANHATTAN

It was Eleonora de Cisneros' evening at the Manhattan Opera House last night. Mme. de Cisneros, a guest artist, making her first appearance with the company, has not been heard in New York for several seasons. She is still a regal looking Ortrud, but has grown slender, and was at once the personification of majesty and grace; was suppliant or defiant, with a marvelous eloquence of body and gesture that made her Ortrud histrionically something to linger in memory. Vocally the contralto's voice is fresh, vibrant, sympathetic and brilliant. Her middle register and chest tones were like liquid gold, mellow, caressing, while her cadenza and tessitura were a revelation in a voice so dramatic and large. It is little wonder that her admirers showered flowers upon her, or that the audience fairly rose after her big scene in a tempest of applause. She was a great Ortrud. It is to be hoped that she will be heard here in other roles this winter. The engagement of this great American contralto is a big stride artistically for the Gallo forces.

Given great ovation at the Manhattan Opera House as "Ortrud"

THE WORLD
(Deems Taylor)

The San Carlo essayed "Lohengrin" and some of it was surprisingly good. There were two guest singers, Anna Fitziu as Elsa and Eleonora de Cisneros as Ortrud. . . . She sang with fine authority and dignity and helped pull the production to a higher artistic level than the style to which the Manhattan has been accustomed.

NEW YORK TIMES
(William Chase)

Eleonora de Cisneros who from early Metropolitan training went to Italy and then back to Hammerstein's Company here, was easily the mistress of Ortrud's plotting in Italian. . . . the performance was in fact of unexpected musical merit.

EVENING WORLD
October 8th

Eleonora de Cisneros, recalled as a member of the Metropolitan in the good old days and later a Hammerstein support, as "Ortrud" did well.

THE GLOBE AND COMMERCIAL ADVERTISER
October 8th

Ortrud, proud and deceitful, scheming when her luck was at her lowest ebb, was sung and

played with consummate artistry by Eleonora de Cisneros, a constant reminder of the Manhattan's palmiest days, when Oscar Hammerstein gave his spectacular performances. The rich tones of Madame de Cisneros' contralto and the limpid purity of Miss Fitziu's lyric soprano blended beautifully in the second act duet.

THE EVENING MAIL
October 8th

. . . The combined efforts of Henry Hadley, Anna Fitziu, Graham Marr and particularly Eleonora de Cisneros put the Wagnerian opera on its feet. . . . the dramatic power and authority of Cisneros came almost as a surprise and her Ortrud cornered both the honors and the flowers of the evening.

NEW YORK TRIBUNE

Eleonora de Cisneros, who sang at the opera house in the reign of Oscar Hammerstein, sang "Ortrud" as guest of the Company. An imposing figure, her long years of operatic experience, made her "Ortrud" an artistic feature.

NEW YORK HERALD

. . . in Madam Eleonora de Cisneros there was an experienced and trustworthy "Ortrud."

THE SUN

. . . the Ortrud called back the American contralto Eleonora de Cisneros after many years of quasi-retirement. . . . The singing in the second act was by far the best, Madam de Cisneros and Graham Marr creating an effective prelude to the coming and dreaming of Elsa of Fitziu.

THE GLOBE AND COMMERCIAL ADVERTISER
October 10th

The success achieved by Eleonora de Cisneros as Ortrud in "Lohengrin," under the banner of Fortunio Gallo at the Manhattan Opera House, helps to recall that distinguished artist's past triumphs. Gatti-Casazza, while director of La Scala, Milan, chose her for several important operatic roles. At the Imperial Opera, Vienna, Gustav Mahler hailed her as the greatest Brunnhilde, and Camille Saint-Saens regarded her conception of Delilah in his opera "Samson et Delilah" as a great interpretative creation. Her appearance at the Manhattan last Friday proved that she is in full possession of her vocal and dramatic powers.

Address Secretary, CISNEROS, Gregorian Hotel, New York City

CURRENT MUSICAL PRIZES AND SCHOLARSHIPS

[The Musical Courier will endeavor to keep this department up to date and to that end requests that all notices and prospectuses of musical prize contests be sent to the Musical Courier so as to be included in this department. It will be found that in each contest the name and address are given, to which intending candidates may apply directly for further information.—Editor's Note.]

PRIZES.

The Chicago North Shore Festival Association offers \$1,000 for an orchestral composition. The contest is open to composers of the United States, and the winning composition will be played at the final concert of the 1922 North Shore Music Festival. Compositions should be submitted before January 1, 1922, and should be sent by insured parcel post to Carl D. Kinsey, 624 South Michigan avenue, Chicago, Ill.

De Pauw University School of Music, Greencastle, Ind., offers \$50 for a short organ composition, the length of from three to five printed pages. The aim of the competition is to stimulate interest in short organ compositions of real merit, and is open to American-born composers only. Compositions should be mailed to Van Denman Thompson, professor of organ, De Pauw University, Greencastle, Ind.

The Matinee Music Club of Philadelphia offers \$200 in competition to American composers for a dramatic musical setting or an operetta, using for the text Henry Wadsworth Longfellow's poem, "The Masque of Pandora," with incidental solo parts, choruses for women's voices, and score for a string orchestra (including harp and piano). All manuscripts must be sent in as first-class mail matter by November 1, 1921. For further information apply to Clara Z. Estabrook, secretary, 620 West Cliveden avenue, Germantown, Pa.

Mrs. F. S. Coolidge offers \$1,000 for a string quartet, the winning composition to have its initial performance at the Berkshire Festival of Chamber Music in 1922 at Pittsfield, Mass. Manuscripts should be sent to Hugo Kortschak, care of Institute of Musical Art, 120 Claremont avenue, New York City. The competition will remain open until April 15, 1922.

The California Federation of Music Clubs announces

that it will give prizes for the best compositions by California resident composers in two classes as follows: Class 1—Chamber music work; trio, quartet or quintet, for strings and piano in three or four movements. Prize \$300. Class 2—State song (words may be obtained from committee). Prize for music, \$50. The competition is only open to composers who are citizens of the United States and have been residents of California for at least one year. The manuscript for the chamber music must be submitted on or before January 1, 1922, but no composition will be accepted earlier than December 1, 1921. All manuscripts must be sent, charges prepaid, to American Music Committee, C. F. M. C., office of L. E. Behymer, 705 Auditorium Building, Los Angeles, Cal.

The Circolo degli Artisti di Turin, Italy, in cooperation with the Double Quintet Society of Turin, announces an international competition for a chamber music composition for all or part of the following instruments: First violin, second violin, viola, cello, doublebass, flute, oboe, clarinet, bassoon, horn, piano, harp. An indivisible prize of 5,000 lire will be assigned to the work which proves deserving of it. A second prize of 3,000 lire, to be divided or not according to the judgment of the jury, will be allotted to the work or works which are considered as being the next best after the first one rewarded. The limit for the receipt of manuscripts is fixed for December 21, 1921. Complete details of this competition will be found in the Musical Courier for August 18, page 20.

Two prizes are offered by the Paderewski Prize Fund. The first is for \$1,000 for the best symphony, and the second for \$500 for the best piece of chamber music, either for strings alone or for piano or other solo instrument or instruments with strings. This contest has been extended to December 31, 1921, in order to allow competitors more time. Manuscripts should be sent to Elizabeth

C. Allen, secretary of the Paderewski Fund, at the New England Conservatory of Music, Boston, Mass.

The Royal Philharmonic Academy of Rome offers two prizes for chamber music compositions for Italian composers. The first is for a sonata for violin or cello and piano, the second for two compositions for four solo voices, soprano, contralto, tenor and bass, with piano accompaniment. The prize in each case is five hundred lire. Compositions must be received at the Academy on or before December 31, 1921.

Mana-Zucca, founder and president of the Society of American Music Optimists, has extended the time from November 1 to December 1 of this year on her contest for the best quintet (piano and strings) by an American composer. A prize of \$500 will be awarded by Mana-Zucca to the successful contestant. Among the judges will be Josef Stransky, Henry Hadley, Hans Letz, Laberto Moranzoni and Joan Manen. Manuscripts should be sent to the secretary of the Society of American Music Optimists, M. Gohert, 4 West 130th street, New York.

The Chicago Musical College (624 South Michigan Boulevard) offers seventy-three free scholarships, which together with other scholarships awarded are of the value of \$20,000. These are thus divided: Piano department, thirty-seven; vocal department, sixteen; violin department, fourteen; expression department, five; department of dramatic art, one. These prizes entitle the winners to free instruction for a period of one school year of forty weeks. Free scholarships are awarded only to those who are financially unable to undertake their own artistic education. Those interested who are able to pay something for their instruction may apply for a partial scholarship.

Samuel Gardner, through the New York Evening Mail, offers a free violin scholarship to the boy or girl, man or woman, who according to his judgment and that of Charles D. Isaacson is the most gifted of those who enter the contest. The contests are now taking place, and the winner will be announced within the next two weeks. Those interested should write to "Our Family Music Page," Evening Mail, 25 City Hall Place, New York, stating age, violin teacher's name, studies now practicing, and general education.

Reed Miller Unable to Sing for President

A short time ago Reed Miller was invited by the music chairman of the Birmingham, Ala., Semi-Centennial to be the guest of the executive committee at the luncheon to be given President Harding by the Kiwanis Club, at which about four hundred representative men of the city will be present. He was invited by this organization as a "favorite son of Birmingham" to sing on this same occasion, assured that a place in the hearts of the people and a warm welcome awaited him. Mr. Miller has been unable to accept the invitation, as at that time he will be touring the West with his wife, Nevada Van der Veer, the contralto. They have been booked so solidly that to reach Birmingham is impossible. "Something I can't tell my grandchildren about," says the genial tenor regretfully.

Hempel to Appear for Children's Village

The Children's Village, at Dobbs Ferry, will benefit by a concert to be given by Frieda Hempel at Carnegie Hall, Tuesday evening, November 15. The prima donna changed her sailing from Europe to arrive in time to sing for the boys, and the event will be her first appearance of the season. People prominent in society and in philanthropic work long have taken a keen and active interest in the Children's Village, a model reform school for delinquent boys, and many well known names are included in the list of patronesses. Edmund Dwight is president of the organization, whose great aim is to provide a wholesome environment by academic and vocational training toward the making of good citizens out of wayward boys.

Alexander Bloch in Washington, D. C.

Alexander Bloch, violin pedagogue of New York, has accepted the position as head of the violin department at the Washington College of Music for another year. Mr. Bloch will go to Washington, D. C., once every four weeks throughout the entire season, beginning early in October and teach there two successive days at each visit. His time at his New York studio, 37 West 87th street, is already completely filled by pupils from all parts of the country.

Sophie Braslau Recital, November 6

On the afternoon of Sunday, November 6, Sophie Braslau, contralto, will give a song recital at Carnegie Hall. She will include in her program five songs by Moussorgsky.

Lucile Kellogg

Dramatic Soprano

Boston Arts Club
November 13, 1921

"Voice is a dramatic soprano of wide range and agreeable quality."—*New York Tribune*, January 17, 1921.

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Photo by Morse, N. Y.

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—*New York Evening Telegram*.

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ROSA PONSELLE

PRIMA DONNA DRAMATIC SOPRANO
METROPOLITAN OPERA CO.



Photo by White

AS LEONORA IN "FORZA DEL DESTINO"

OPENS SEASON

Bangor, Me.—October 6th
Maine Music Festival

Rosa Ponselle Takes Audience by Storm

Great Ovation for Ponselle

"And then came Rosa Ponselle. For the singer and for the singer's voice, there is too little in mere words. She is not a small woman, but there is something akin to witchery about her, a something elusive, elfish, alluring. And her voice reflects it all. Few sopranos, if any, whose lower notes, velvety, rounded, caressing, with all the fullness of the contralto, have the silver purity which marks the true soprano, as it does in Ponselle's voice. All the terms used to describe a great artist may be used in writing of Ponselle, and at the end, one is confronted by a new sense of the paucity of language. Enunciation—Ponselle's is perfect; power, it is hers with no evidence of effort, but though one must realize, when one pauses to think, that hers is remarkable technic, there is never a thought of toil connected with the surpassing and unmarred perfection of that ease with which those notes rise full and clear, suggestive of all light, of all color, of all winged and singing golden-throated birds."—*Bangor Daily Commercial*.

Worcester, Mass.—October 7th
Worcester County Music Festival

"Ponselle's Voice Like a Strad Fiddle"

"Dramatic soprano holds Festival Audience in hollow of hand," says reviewer Key in *Worcester Daily Telegram*.

"Ponselle Triumphs Again"

"Rosa Ponselle repeated her triumph of last year. Her voice was even better than last year. The audience went wild over her and they were certainly justified in doing so."—*Worcester Gazette*.

Portland, Me.—October 10th
Maine Music Festival

Rosa Ponselle Won an Ovation

The Audience Became Wildly Enthusiastic

"Rosa Ponselle, the much heralded young star of the 1921 festival, won an ovation at Exposition Hall last evening. As exaggerated as advanced accounts may have seemed, it was realized at the opening concert that no words could be too enthusiastic and glowing to fitly describe her all round gifts in vocalism. An exquisitely beautiful voice of fresh youthfulness, perfected by intelligent musicianship and used with skilled artistry, gave her adequate vocal equipment, but in addition there was intense dramatic ardor, warm, luscious volume, and a thrilling sweetness that was inexpressibly appealing. The audience, most agreeably impressed at the outset, became wildly enthusiastic towards the end of the evening, demanding encore after encore and greeting the young star with cheers."—*Portland Evening Express*.

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1451 Broadway, New York

MUSICAL COURIER

Weekly Review of the World's Music

Published every Thursday by the

MUSICAL COURIER COMPANY, INC.

ERNEST F. EILERT, President
WILLIAM GIEPERT, Vice-President
ALVIN L. SCHMOEGER, Sec. and Treas.
437 Fifth Avenue, S. E. Corner 39th Street, New York
Telephone to all Departments: 4395, 4393, 4394, Murray Hill
Cable address: Pajajar, New York

Member of Merchants' Association of New York, The Fifth Avenue Association of New York, Music Industries Chamber of Commerce, The New York Rotary Club

ALVIN L. SCHMOEGER, General Manager
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CHICAGO HEADQUARTERS—JACKSON COX, 639 to 638 Orchestra Building, Chicago. Telephone, Harrison 6118.
BOSTON AND NEW ENGLAND—JACK COLES, 31 Symphony Chambers, 244 Huntington Ave., Boston. Telephone, Back Bay 5354.
LONDON, ENGL.—Cesar Searchinger (in charge), Nelson House, 88 Queen Victoria Street, London, E. C. Telephone 440 City. Cable address Musierstar, London.
BERLIN, GERMANY—Cesar Searchinger, Friedrichstrasse, 53-55, Berlin. Telephone, Centrum 154-43. Cable address Musierstar, Berlin.
MILAN, ITALY—Arturo Scaramella, via Leopardi 7.
For the names and addresses of other offices, correspondents and representatives apply at the main office.

SUBSCRIPTIONS: Domestic, Five Dollars; Canadian, Six Dollars. Foreign, Six Dollars and Twenty-five Cents. Single Copies, Fifteen Cents at Newsstands. Back Numbers, Twenty-five Cents. American News Company, New York, General Distributing Agents. Western News Company, Chicago, Western Distributing Agents. New England News Co., Eastern Distributing Agents. Australasian News Co., Ltd., Agents for Sydney, Melbourne, Brisbane, Adelaide, Perth, Tasmania. Agents for New Zealand, New Zealand News Co., Ltd., Wellington.

The MUSICAL COURIER is for sale at the principal newsstands and music stores in the United States and in the leading music houses, hotels and kiosques in Europe.

Copy for advertising in the MUSICAL COURIER should be in the hands of the Advertising Department before four o'clock on the Friday previous to the date of publication.

Entered as Second Class Matter, January 8, 1922, at the Post Office at New York, N. Y., under the act of March 3, 1879.

THE MUSICAL COURIER EXTRA

Published every Saturday by Musical Courier Company
Devoted to the interests of the Piano Trade.

NEW YORK THURSDAY, OCTOBER 20, 1921 No. 2167

Ernest Newman, English critic, wields a trenchant pen. Says he: "Mr. Rummel is a brilliant pianist, who, as we see from his program notes, is inclined to regard music almost as a religion as well as an art. Let us leave it at that, and agree that some of the Liszt he gave us, although second-rate as art, may be first-rate as religion."

In *Le Monde Musical*, Lazare Saminsky praises the music in the moving picture theaters of New York. He says, among other things, that they have excellent orchestras which act as a means of musical propaganda and ennoble the taste of the masses. "In Europe," he continues, "we have no idea how good music can be used in the picture theaters." This is only one of the many ways in which America is getting ahead of Europe in music.

Ferenc De Vecsey, the violinist, who will shortly play in New York, is already known to those acquainted with violin literature as a talented composer for the instrument. His "Valse triste," for instance, is widely popular. He is, however, also writing in larger forms, and has recently finished a "Tragic Poem" for violin and orchestra. The composition will be performed, shortly before Vecsey's departure for America, in Leipsic, Dresden and Berlin.

Somebody has discovered that the Helen Goetchel listed among the sopranos of the Chicago Opera for a debut the coming season is no other than the younger sister of Mary Garden. Mrs. Goetchel is the wife of a Geneva, Switzerland, merchant. What bushel has her light been hidden under all these years? Just what the connection is we are at a loss to know, but in some way we are irresistibly reminded of one of the most atrocious jokes of the Rogers Brothers, those joys of our youth: "Ya—I got a big, stout sister and I got a sister Lena."

The press reports of the attempted suicide not long ago of a German opera singer who came to Chicago with the hope of getting a position with the Chicago Opera Association would be amusing if they did not cover up such a wealth of distressing tragedy and ignorance. On the strength of having once met Mary Garden somewhere abroad this singer packs up and comes over here quite certain that she will immediately find work. She has sung for the Kaiser "and he applauded me," she says. She has also sung for the Empress, meaning the Kaiserin—as if either of those two were or had been competent musical critics. Also she was born in 1875, which makes her forty-six, and made her operatic debut when she was eighteen, so that she has been on the German stage for nearly thirty years, without

making a prominent success. And yet she hopes to be taken up in America and starred no doubt. Some day Europe will learn that America is able to buy the best and has little use for anything but the best, especially when it comes from Europe.

Why put years of study and toil into an effort to excel in the art of writing music of the classic school when examples confront us every day of fortunes made by the production and exploitation of trash? The latest horrible example is that of Edwin O. Excell, hymn writer, evangelist and associate of Moody and Sankey, who left an estate of \$300,000. Surely his name should have been IXL.

Somebody should tell Jolly George that Edward Lankow, who is going to sing for the Chicago Opera this winter, is a bass and not a tenor, although he is listed under the tenors in the official prospectus. Just think how unfortunate it would be if George should announce Lankow's debut in "The Barber" and only discover on the afternoon of the performance that he had two Don Basilio's on his hands and no Almaviva at all.

Anyone who is under the impression that the more famed artist does not overburden himself with coaching and work on his repertory is sadly mistaken. Take, for example, John McCormack. The greater part of August and the entire month of September he devoted from six to eight hours a day to making up and preparing new programs. As a result in his New York and Boston appearances he is offering several entirely new programs, not one number of which has been heard previously in the two cities.

Poor Caruso! They will not let him rest in peace. A New York American reporter interviewing Titta Ruffo when he arrived last week wrote that "The great tenor practically died in Ruffo's arms." Some feat for either one of them, considering that when the most famous of singers passed away in Naples, his friend Ruffo was at home in Rome. At that, Ruffo immediately took an automobile and drove to Naples to be present at the Caruso funeral and pay a last tribute to his friend and colleague—and that is a lot more than certain other prominent figures in the musical world who were close at hand seemed to manage to do.

The ballet, as an integral part of the operatic repertory, is experiencing a distinct revival in Germany. Many new ballets, of one or more acts, are being written, and a number are announced for performance. The Berlin Opera will, during the current season, produce a one-act ballet by a hitherto unknown composer, Hans Grimm, entitled "Der Zaubergeiger." Richard Strauss has written a two-act ballet which is to be produced in Vienna together with the "Legend of Joseph," and for which Tamara Karsavina is to be engaged. The Hessian Landestheater of Darmstadt is preparing no less than three such works for performance, namely, "Ein Tanzspiel," by Franz Schreker; "Exotic Dances," by Erwin Lendvai, and "Marion," by Paul Von Klenau. Finally, at the Dresden Opera, there is to be given, for the first time anywhere, Béla Bartók's ballet, "Der Holzgeschnittene Prinz."

Michigan's first "Music Week," October 16 to 23, was organized by Robert Lawrence, organizing director. Headquarters were in Detroit and a wide appeal was sent out in the form of letters and other advertising. The letter paper on which the form letters were printed carries at the top a quotation from Whitman, "I hear America go singing to her destiny," and at the bottom "Music for everybody—Everybody for music." Michigan was the first State to hold a Music Week celebration on a State-wide basis, although many cities have had a music week since the plan was started several years ago. That this is valuable work and will ultimately be of real service to music of the higher concert, operatic and symphonic kind cannot be doubted. It is up to the musicians of America to give all such sincere tentatives their most hearty support. It is a very grave error to sneer at such undertakings because they are not "artistic." The valiant and art-loving pioneers who are generously giving their lives to this work are artistic in the best sense of the word, and they will be the last to benefit from it. Those who will ultimately benefit are the musicians, the teachers and the concert givers, for the attention of the people is being turned gradually towards music by this means and all of those professionally engaged in music will be the gainers thereby.

STEINWAY COLLECTION

It is a beautiful bit of printing that the Steinway's put forth in the catalogue of the Steinway Collection of Paintings, recently issued by the famous old piano house. The letter print is of the best, the colored reproductions of paintings by the foremost American artists most artistically made, and best of all, the text is by the late James Gibbons Huneker, who illuminates with characteristic flashes of humor the lives of the various famous composers who are depicted in the paintings. It represents Huneker's last published work and begins with this "Prelude" as he calls it:

A prelude that praises pictures should be expressed in terms of tone; but as the present collection is a paean in honor of great composers and their music, other than sober prose would be inutile. It was an admirable idea of Steinway & Sons to enlist the sympathetic co-operation of certain American artists in the creation of pictures that would evoke musical visions; for music is visionary, notwithstanding its primal appeal to the ear. Walter Pater was perfectly justified when he described music as an art to which the other arts aspire. Nevertheless, to invest tonal arabesques with form and color has always proved a hazardous experiment, because it presupposes a knowledge of the theme on the part of the spectator, and a felicitous interpretation on the part of the artist. Yet an experiment worthy of trial; above all, an interesting one. It was Franz Liszt who declared that his ambition was to play in the Salon Carré of the Louvre, that treasure gallery, where to the challenging glances of Da Vinci, Giorgione, Rembrandt, Titian, Paolo Veronese, Raphael and other miraculous creations, he would discourse his own magical music. We have no Liszt now to play his homage to the Steinway pictures, but if he were to revisit these glimpses of the moon he would find himself at ease in this assemblage. How he would reveal the colossal music-dramas of Wagner, the symphonic scenes of Beethoven, the tender and poetic songs of Schubert. Conjure up the thrill he would arouse by his dramatic performance of the "Erl King." Rubinstein, Mendelssohn, and the thrice-subtle Chopin he would interpret; stately Handel and romantic MacDowell; Berlioz and Mozart, storm-cloud and sunshine, he would make live again, and Verdi, too, master of operatic climaxes. That no one ever played Liszt like Liszt is musical history. We long to put back the hands of the clock of Time.

But let us not tarry too long in this region of pleasing surmise. The pictures herein must play themselves in the imagination of the onlooker. They are largely illustrational as befits their subjects. Normal canons of art that prescribe the mingling of two dissimilar arts should be forgotten and the mind left unhampered to enjoy the fantasy of the conception. No one but a poet could dare bend the bow of such a Ulysses as Berlioz. Or the over-arching utterances of Beethoven, can they be even hinted at? All styles may be denoted, no painter was asked to conform to any set scheme. Homely pathos, tragic abandon, nature in her sweetest April garb, the roar of the Erlking's icy blast, the sheer gossamer loveliness of the Midsummer Night's Dream, the fierce onset of battling Indians, Handel and his flowing Fire Fugue, the death of Mozart, the fevered vision of Chopin, Rubinstein and his royal auditors, Liszt and Wagner, and again Liszt, the aged magician weaving his spells in the loneliness of his latter years, Verdi and his tropical music—here are composers from many lands who have held the world in thrall for a century and more. No need to emphasize their eminence. Music lovers in America will welcome the evocations of these musicians set forth by the brush of native painters and illustrators of renown. And Steinway & Sons are quite qualified in presenting these pictures. Are they not artists themselves in the production of an instrument that rivals in tonal charm an exquisite Stradivarius?

The collection is open to the public at Steinway Hall through the present month, and there is a concert of chamber music on each Wednesday afternoon.

ELLY NEY

Elly Ney received the fine criticisms which she deserved on her playing of Beethoven, as demonstrated at her debut recital last Saturday afternoon; and all the critics, ever eager for a new note in the rather monotonous task of writing of concerts, paid attention to her dress and to the lighting effects. Only a few days ago Mme. Ney told us that she designs all her gowns herself—they are loose and flowing—and that each one is intended to have some definite relation to the program played when she wears it. Her Beethoven gown was green and our guess is that Mme. Ney accepts the common designation of Beethoven as the poet of nature among composers and garbs him in the prevailing color of nature herself. Incidentally the chat, which was of most everything except music, touched on American cooking. It was a surprise to find that Mme. Ney found too much salt and pepper in nearly every American dish. Having lived nearly ten years on varied European cooking, we did not recollect that it was so much quieter than our own, as Mme. Ney insisted. And we suggested to her the possibility of training for certain programs on certain menus, in line with her special costuming of them. Delighted with her Beethoven playing, one waits anxiously to hear her first mixed program—Schumann, Brahms, Chopin—and also to see how it is dressed.

VARIATIONETTES

By the Editor-in-Chief

In view of the latest Viennese rate of exchange, Beethoven's rondo, "Rage Over a Lost Farthing," is to have its name changed to "Rage Over a Lost 10,000,000 Crowns."

The saddest words of tongue or pen:
"Soon 'Parsifal' will come again."

Orientalism more and more is creeping into American popular music. The latest form is "jazzed blues," and even the most intolerant lover of educated music must admit the haunting harmonic lure and inescapable rhythmic urge of some of the current "blues." William Thorner, vocal scientist, a few evenings ago went to see and hear "Shuffle Along," the revue being given here by a troupe of colored singers and dancers and he declared seriously afterward: "If a distinctively and original American opera ever is to be written it will come by way of these negro tunes, rhythms and harmonic colorings." Irving Berlin had the same idea some years ago, and spoke of a plan he had in mind for a "jazz" grand opera. He told us that he had talked to Otto Kahn about it, who was not unfavorable to considering such a work for production at the Metropolitan. Why not try it? It might prove to be a successful surprise, and, if not, no one would die of the shock.

It would be dreadful, however, to live next door to a saxophonist or trombonist when he is practising the bluest parts of his jazz performances.

In Detroit there is to be a concert at Orchestral Hall on January 5, given by a saxophone band of 100 players. Duane Sawyer, himself a saxophone expert, is training the blast battalion. He is a true lover of the saxophone and says that it is being abused to make a jazz holiday. Mr. Sawyer expects to show how dignified and lovely the saxophone may be made to sound in standard works by classical composers. All the Arts, a Detroit monthly, has this to say about the slandered saxophone, in its recent issue:

The inventor of the saxophone confidently hoped that it would find a place among the aristocracy of musical instruments, and while a most useful instrument and capable of great tonal beauty and expression, it has hardly fulfilled his aspirations as an orchestral instrument. Of late seasons its excessive use in so called jazz bands in cafés has caused it to be slandered more or less by those unfamiliar with it. In these bands it is used with a violin, but it has never occurred to anyone to slander that instrument, nor the wonderful tones Fritz Kreisler draws from it. Berlioz studied the possibilities of the instrument, and scored parts for it in some of his compositions. Oscar Hatch Hawley, in the MUSICAL COURIER, points out how invaluable it may become in the smaller cities where it is not always possible to find expert players on all instruments for a local orchestra. During the course of his article he says: "Even many cello solo parts can be played with good effect on the tenor or baritone saxophone, so why not use it?"

There is a revival of interest in the saxophone, and the future may see it taking a much more conspicuous place in the musical world.

Strangely enough, after finishing the foregoing paragraphs, we found in our morning's mail a letter from a well known but infuriated oboist, who complains: "Novels and plays are written constantly about singers, pianists and violinists. Are those the only ones who make music? No oboist ever has been glorified in poem, song or story. Is the oboe a musical instrument or only an implement? Won't you please explain this to the authors and librettists and find out the reason for their distaste? Hundreds of popular songs mention the saxophone. Then there are 'Hans, the Flute Player,' 'The Trumpeter of Säckingen,' 'The Pied Piper of Hamelin,' and other windy works. What's the matter with the oboe?"

There's even Schiller's "Piccolomini."

After hearing a pianiste—note the e—play Ravel's "Jeu d'eaux" not long ago, we felt like pouring oil on the troubled waters.

Dixie Hines, publicity pilot extraordinary, writes under date of October 15:

Dear Mr. Liebling:

Fifteen minutes after reading your mot about Fitzhugh Haensel singing with Gretel at the Manhattan Opera House, I thought of the same thing. How do we divide the credit?

Hugo Wolf societies have ceased their activities in behalf of that composer, and more's the pity, for

his songs need newly aroused interest (we were timid about saying "propaganda") more than ever since their banishment during the war. Some of them are as great as the best of Schubert and Schumann. Poor Wolf starved during his lifetime, was on terms of savage enmity with nearly every one through his erratic disposition, and finally died demented. He was a socialist and revolutionist by predisposition and preference. It is good to see that Clara Clemens has not forgotten Wolf. She is to give an entire recital of his songs in New York, at Aeolian Hall, on December 10.

At the same place Walter Damrosch faced an audience which filled every seat last Sunday to hear the first of his lectures on the Wagner "Nibelungen" music dramas. Mr. Damrosch made his talk an informal one, and very tactfully assumed, without pressing home the point, that all of his listeners were not on terms of intimacy with the ins and outs of the Wotan and other fabulous families and could not recognize and designate leit motifs as easily as an entomologist establishes the identity of a butterfly by its colors and markings. Mr. Damrosch made the "Rhinegold" story colloquial by comparing Wotan to a modern capitalist—Hugo Stinnes—the giants to our everyday proletariat, and Loge to a corporation counsel. It was excellent symbolism and it made things easy for the new converts to the cause. The old Damrosch skill and persuasiveness as a lecturer were in welcome evidence last Sunday, even though the speaker's illustrations at the piano, purposeful and artistic, had lost some of their former pliancy of finger and wrist. Conductors hate to practice the piano. Of course the "Rhinegold" story and music were unfolded masterfully and completely, but to some of us, the most interesting parts of the talk were Mr. Damrosch's mild censuring of those heated persons who excoriated Wagner during the war—the MUSICAL COURIER was one of the very few American newspapers free from such stupidity and bigotry—and his admission that he is forever finished with the theatrical part of Wagner's works because of the failure of their scenics to create even approximate illusion, much less reality. In his own Damrosch Opera Company, said the speaker, he had tried for years to bridge over the chasm between the stage and the orchestra, but finally was compelled to admit defeat because of the static nature of set scenery and the absurdity of mechanical devices that assumed the spectators to be children. Thereafter Mr. Damrosch decided that the great lyrical dramas of Wagner took place chiefly in the music, and his opinion is shared by many other ardent Wagnerites who reached the same conclusion through a similar course of logic and experience.

It simply cannot be helped that the World considers Francis Macmillen's violin playing to be "mechanical and without enough shading to arouse emotion," while the Times speaks of his "authority, sincerity and vigor, delightful to observe." Nor should one weep because the World says that "Richard Hageman played the accompaniment apparently at sight and seemed to disconcert Mr. Macmillen now and then," while the Tribune's verdict is that "Mr. Hageman gave a sympathetic piano accompaniment." Such things always have belonged to music criticism, and always shall. We intend to give up being surprised at them.

All hands seemed to agree at the Macmillen recital, for they applauded enthusiastically.

Paul Whiteman, holding forth with his orchestra at the Palace Theater, is advertised in irresistible terms, as follows: "The Master Magician of Dance Music and Sense-stirring Tunes Like Melodious Electricity."

By the way, the new World critic (successor to Huneker) is Deems Taylor, the composer, magazine editor and scrivener. He is an unusually competent man for the post, as he is young, susceptible, not too opinionated to be flexible, fairminded, and thoroughly posted in all schools and styles of music. He takes his work seriously and himself less so. Taylor has a keen sense of humor which will endear him to the liberated spirits and put him under strong suspicion on the part of the conservative camps.

Appended is the sort of story about artists which one feels did not happen only on the typewriter of a

manager's office. It was published in the Detroit Journal of September 28. While reading it, do not stop to skip to the end and look for the name of the hero:

If you have ever read the Burton edition of the Arabian Nights, which is the only version worthy an adult's time, you probably know that just about as interesting as the main text are the footnotes which so liberally garnish every page—interesting because intimate, casual, tangential.

And the footnotes to life are just as fascinating, aren't they? I picked up one this morning:

It happened thirty years ago in St. Moritz, in one of the big hotels that attract tourists from all parts of the world. It was morning and there were not many people about, so a certain small boy found courage to take possession of a big room just off the lobby where stood a piano. He was touring with his parents and sister, and his fingers fairly ached for a keyboard. Otherwise he would not have succumbed to the temptation, for he was fearful of being conspicuous.

But the room was empty and it remained empty for the two hours that he sat at the piano.

When he had finished and was passing the hotel desk the clerk called him.

"Here is a letter that has been left for you."

The ten year old pianist found himself in possession of a missive written in French on the hotel stationery. At that age one's mail is not so voluminous that a single letter arouses no interest and it was read with some eagerness both by the boy and his older sister.

It was most gracious; the writer had been in an adjoining room listening to the lad play. He did not intrude because he must catch a train. But he had been greatly impressed by the playing and felt moved to tell the young musician that he predicted for him a great future.

A name was signed that meant nothing to either the boy or his sister.

Some ten years later all Europe was talking about a new novel, "Jean Christophe," the now rising young concert pianist with the rest.

"But do you remember the letter you received that morning in St. Moritz from the gentleman who would not interrupt you?" asked his sister.

Vaguely the pianist remembered.

"Well," exclaimed the triumphant sister, "that letter was from Romain Rolland, the author of 'Jean Christophe.' It was he who heard you play and said you had a great future."

But it was small wonder the signature on the letter had meant nothing to that boy and girl, for the name that has since become one of the most celebrated in the world's literature, with the Nobel prize in 1915, was hardly known outside of France in 1890.

They have never met since, the player and the listener, but it would be interesting to know if Rolland has forgotten the letter he wrote to Master Ossip Gabrilowitsch.

Apropos, from the Morning Telegraph of recent date:

This whole taxation problem could be easily solved by placing a stamp tax on publicity literature, and charging lobbyists in Washington an occupation tax.

William J. Henderson, of the Sun, says that he is bombarded with abusive letters whenever he criticizes German artists severely. He declares very properly that he never is attacked when he finds fault with French or Italian artists. The sort of persons who write such letters to Mr. Henderson should discover that the war is over and that art once more stands on its own resources and merits and can be neither helped nor harmed permanently through intrigue or partisanship.

Prohibition music criticism? Ever heard of it? Well, it's here, via the Chicago Daily News of October 10, to wit:

Edward Collins popped the cork of the music season with a piano recital in The Playhouse Sunday afternoon. Though not the first of the year, Mr. Collins' recital assumed the responsibility which falls to that event given on the first musical Sunday in October, and thereby justly appropriated for Chicago an honor which in other seasons has generally gone to New York in the person of Gadske, Farrar or Kreisler.

For the ceremony Mr. Collins had loaded his buffet with the choicest productions of all lands. These he served impeccably. At times, to be sure, he seemed to underrate his own cellar. Rarely did he hold his glass to the light to admire the color. If he prized the bouquet of some of the vintages he offered, he refrained from boasting it.

Or perhaps he was indifferent to his treasure, and offered it indifferently to those who prize it for its own sake and need no officious host to augment innate worth. Certain it is, however, that his list of good things was suavely compounded, and, whether Moselle or champagne—one is unwilling to trust the host's palate for a final appraisal—was presented in most excellent taste.

H. T. Parker, Boston's versatile music critic, has the courage to look around the hall once in a while and this is what he sees beside noting the effect of symphonies and sonatas:

Red, the monitors of fashion say, is a modish color of the hour and already there is enough of it on view in occasional frocks to relieve the drab monotony to the eye of Bostonian audiences in the concert hall. The more the better, since a concert room should be a gay, bright place.

Nilly: "What do you think of Tchaikowsky?"

Willy: "Awful. But his partner, Lenine, ought to be hung."

LEONARD LIEBLING.

SAINT-SAËNS WRITES ABOUT "SAMSON AND DELILA"

The Revue Universelle publishes an interesting letter which Saint-Saëns addressed to Camille Bel-laigue and a part of which is reprinted in *Le Menestrel* as follows:

My attention was called to Samson as a fit subject for an oratorio by a friend, the oratorio being at that time a popular form of musical production. Thanks to progress it has ceased to be so; at present there are only orchestra concerts. An exception is made in favor of the "Damnation of Faust" because it is sure to "pay". . . . At a time when other countries—England, Germany, America—still perform the great choral works they are no longer heard in France. But to continue. . . .

Among my friends at that time was Fernand Lemaire, a charming young man who had become related to the family by marriage. He wrote poetry as an amateur and I had set some of his verses to music. To him I suggested Samson as an oratorio. "An oratorio!" he exclaimed. "No! Make an opera of it." And we decided upon the opera. The idea was everywhere received with astonishment. What! A biblical opera?—However, as the prevailing style of the time was the legendary opera I was not discouraged. My collaborator had written the first two acts. For my part I had made a few rough sketches of the first act and had composed all of the second. But, however incredible it may seem, with the exception of the prelude this second act existed only in my head, and, wishing to give a hearing of it at the home of one of my friends, I wrote the three solo voice parts without a note of accompaniment. I forget the names of the three singers whom I accompanied, naturally, from memory, since there was not a note of music from which to play. The small but select audience (Anton Rubinstein among others) received it frigidly. Not a word of commendation, not even by way of politeness, was accorded the composer.

Some time later this same second act was sung at my home by Augusta Holmes, Henri Regnault, who had a charming and well drilled tenor, and Romain Bussine. The effect was better but still so little encouraging that I turned my attention to other works. Years passed. One day when I was in Germany whence I had gone to take part in a musical festival presided over by Liszt, it occurred to me just before leaving for home to speak to him of this project.

"Finish your opera," he said, without having heard a note of it. "I will see that it is produced." He was, as you know, all-powerful at Weimar.

Mme. Viardot had at that time an extraordinary return of vocal power. She had given brilliant representations at Weimar. It was for her that the role of Delila was written. At Croissy, where a stage had been erected in the garden, she played part of the second act with Nicot and Romain Bussine. Halanzier, at that time director of the opera, and a few others were present at this trial, of which the result was negative. There was no orchestra. There was only myself at a grand piano.

The time at last arrived when the work should have been given at Weimar, the translation made, when the war of 1870 put an end to it. It was not until December, 1873, that Samson reached the footlights, but without Mme. Viardot, alas! It was too late.

The success was enormous but without effect. At Berlin it was said that the success at Weimar counted for nothing. It was given at Hamburg and that was all.

It was not till ten years later that the work was given in France, at Rouen. But Paris did not want it. Mr. Ritt had to hear it at the Eden, the year of the great eruption of Etna, before deciding to accept it for the opera. And I had to make the trip from Paris to Etna and back in twelve days so as to be present both at the eruption and at the first rehearsal of "Samson."

For the tempest in the second act I had been promised wonders in the way of scenery. But it was decided to give the "Walkure" immediately afterwards (1897) and in order not to lessen its effect the scenery promised for "Samson" was suppressed. I had to protest with violence to obtain even a tinted drop at the beginning of the second act to suggest the sunset.

STATE AIDED OPERAS

Musicians in general, particularly the younger ones, usually bewail the lack of a national opera house, subsidized by the government. They talk as if all the difficulties of becoming a famous composer would vanish as soon as the nation had a state aided opera.

It is not clear to us why so many composers consider themselves born to compose operas, but prevented from doing so by the tyranny of circumstances. We have no intention of decrying opera. It is a field in which some of the greatest composers have best displayed the flower of their genius. But it is not the only field. Bach, for instance, kept out of it, not from choice, perhaps, but because he flourished before German opera was worth considering. Having no state aided opera house at his disposal, he wrote the works he most required for his particular musical activities. No one will be rash enough to say that Bach was hindered from developing himself by the absence of opera houses. Bach's great contemporary, Handel, spent the best part of his life trying to write successful operas. After he had ruined his health, lost all his money, passed a year or so in an asylum, he tried his hand at the oratorios on which his fame rests. Would not Handel have been much better off had there been no opera houses at hand?

Did Beethoven depend on state aided opera for his inspirations? After he had composed thirty-six

sonatas, six concertos, six symphonies, and dozens of smaller works, he tried his hand at opera, by way of a change. And there are not a few musical judges who wish that Beethoven had not wasted so much valuable time off and on, for eleven years, over an opera the world is not very anxious to sit out.

Mendelssohn had a brilliant career without opera in his short life. Schumann failed at it. So did Schubert. Chopin had nothing whatever to do with the stage. His little works have already outlived a thousand big operas and will witness the birth and demise of a thousand more.

Where are Liszt's operas. He had ample opportunity to produce his opera had he been minded to compose one. He did very well without the aid of an opera house. Brahms, so much unlike Liszt as a composer, like Liszt composed no opera. Brahms was not prevented by circumstances from writing operas. He probably never had the slightest wish to write stage music, and did not care a straw whether opera had state aid or not.

Of course Weber and Wagner, Puccini and Verdi, Bizet and Gounod, might never have caught the world's ear if they had not written operatic music. Where would Wagner have been without his music dramas? But what state aid did he rely on? He composed his works first and then struggled to get them heard. It never entered Wagner's head that the German Government would write him a letter saying:

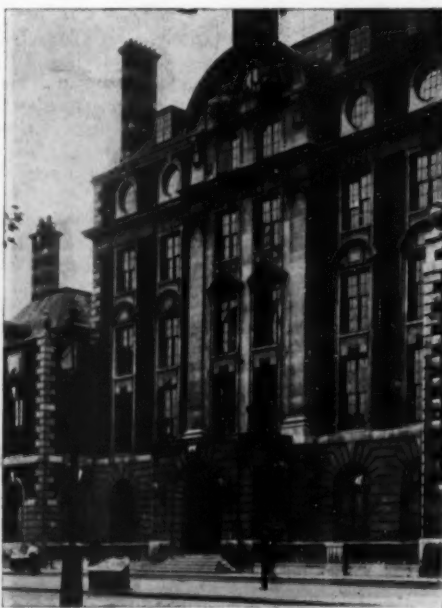
DEAR WAGNER:

You have composed nothing of any importance, so far as we can discover, but as we know you have undoubted genius for opera we intend to establish state aided opera in order that you and other clever German musicians may be induced to compose operas.

The German Government did not write such a letter, and the Government of the United States will write no such letter to any American composer. Therefore, the only way open to an American composer is to do as Wagner did—if he can—and then find a Liszt—if there is such another—who will use influence and spend money to have the new opera produced. Meanwhile the young composer is free to turn out sonatas, concertos, symphonies with Beethovenian industry before he reins his fire shod Pegasus to the operatic stage. Managing producers of operas have strange notions. They often are unreasonable enough to expect that the composer on whom they are to risk many thousand dollars shall have made a little reputation for himself.

AN ACADEMIC CENTURY

From 1822 to 1911 the Royal Academy of Music in London was in a small street near Hanover Square. The new building, of which the main entrance is shown in the accompanying photograph, is near Regents Park. It has already become too small for the students who flock to it in increasing numbers every season. Additional premises have



Photographed for the Musical Courier by Clarence Lucas
THE ROYAL ACADEMY OF MUSIC, LONDON.

recently been purchased to accommodate pupils from "Canada, South Africa, Australia, New Zealand, India, West Indies, Ceylon, Palestine, France, Belgium, Italy, Poland, Russia, China," as the official report says. Sir Alexander C. Mackenzie has been principal of the Royal Academy of Music since 1887.

OUT-DOOR OPERA

In another column of this same issue there appears an interesting article, "Overdoing Outdoor Opera in Italy," by Guido M. Gatti, the MUSICAL COURIER's correspondent at Turin and one of the foremost Italian writers on music of the day. The extract given below was written as the concluding portion of the article, but it so thoroughly expresses our editorial views on the subject of outdoor opera, here in America as well as abroad, that it has been transferred to this department. Says Mr. Gatti:

"Now as to the artistic results attained in the various seasons of outdoor opera. On these it would be best to dwell without partisanship. What artistic object, indeed, had the original imitators of these performances in the open air?

"Some persons maintain that it was for a wider diffusion of musical culture, a propaganda, under broader circumstances, of beauty expressed by sound. If this was so it appears to us that the goal was rarely reached; and this for technical reasons, not to say moral ones. The technical handicap arose from the reduced effectiveness of the musical language on the mind of the listener, for the sounds were dispersed and weakened owing to the vastness of the space in which the performances took place. Comprehension was made difficult by the imperfect acoustics, even when (as in the case of the arena in Verona) they were comparatively good.

"The 'moral' handicap arose from the fact that the public failed to possess the spirit of concentration; they were distracted by being in the open, with the starry sky to gaze at and the fresh evening air to breathe—things, in short, that are associated with nature as we see it during a walk, a picnic or any similar amusement. A performance in such surroundings glides further and further away from its ritual aspect and approaches the atmosphere of a circus or a music hall, where the principal element of pleasure is visual, with little or nothing of brain or heart. Owing to the acoustic difficulties before mentioned, even though the public is more numerous, far fewer can appreciate the whole without interruption. In the arena at Milan, for instance, there are certain sections in which one hears the orchestra well; in another it is almost inaudible, while the voices are clearly heard.

"Looking at the repertory chosen for these outdoor seasons one sees a great many 'Aidas,' and rightly so. But why in the world unearth a failure like the 'Prodigal Son' which had been happily forgotten? If not more judgment is used, where will these open-air performances end?

"Undoubtedly, open-air performances require spectacular operas, with powerful choruses, the movement of many figures and masses, with dances, with effective and complicated concerted pieces—things, in fact, which do not always increase the value of an opera as a work of art. But it is extremely rare to find an opera which answers these requirements, and which at the same time helps forward the true musical culture of a nation. If only the practical requirements are considered then certainly Meyerbeer's turn must come, and all his works from the best to the worst—from 'L'Africaine' and the 'Northern Star' to the 'Prophet'—will be revived outdoors. (Indeed, it is surprising that no one has suggested them before!) And again it will come to Spontini and Verdi in his youth, to his 'Nabucco,' and why not to Wagner's 'Rienzi'? Yet if this be true, what is the good of the attempts to elevate musical culture of which one hears in our opera houses and concert halls?

"For all these reasons and for others of a secondary order, though not less important (as, for instance, the unequal balancing between the voices and the orchestra, due to the increased size of the latter, which obliges the singers to force their voices to the utmost) it is necessary to proceed with much caution, both in the selection of an opera and in the choice of the locality. Some of these are admirable, both for their acoustic properties and for the beauty of the natural background (in both qualities the Arena at Verona is undoubtedly unrivalled), but the tale is very different when one is obliged to make use of modern constructions, such as stadiums built for gymnastic performances and therefore lacking in acoustic or architectural beauty.

"These points must be constantly kept in view, if the open-air performances are to be really artistic events and not mere sideshows to the real theater, idle amusements, or speculative enterprise."

"DEBORA E JAELE"

"Debora e Jael," the new opera by Ildebrando Pizzetti, will be given at La Scala, Milan, in April.

RICHARD STRAUSS—His Friends and His Critics

BY FRANK PATTERSON

To unprejudiced and discerning musicians it must have been amusing to have lived in the days when Hanslick was wasting ink and paper and contributing to the gaiety of nations by his malicious attacks on the young Wagner. It is still more amusing to watch the antics of critics and musicians who cannot understand and do not like Richard Strauss. The surprising thing about it is that critics never seem to learn by the experience of past generations of critics. Year after year and generation after generation those who tell us what art is and what art is not and what it ought to be and how the "modernists" are going astray, make the same old mistake of judging the present by the past and substituting their own taste for logic and common sense.

Even in music, common sense is a pretty good guide and logic may be used occasionally to advantage. Common sense tells us that when a composer has showed the earmarks of genius in early youth, and has written a few melodies that are really beautiful, his subsequent development must be accepted as in some sort a prophecy. We may not personally like his efforts but we should at least have the diplomacy to accept them at their face value and not judge them by comparison with productions of lesser men or of the great composers of another generation.

Richard Strauss is a case in point. Like all great composers (with the possible exception of Wagner) he was very much of a prodigy. And like all great composers also he has written some lovely melodies. How can we feel that a man who has written such truly beautiful songs can be entirely unworthy of our admiration in his subsequent work? Yet there are many who do not like Strauss and claim that he is wanting in inspiration. Some say, too, that his work is now falling off, that he is striving only for notoriety, that he desires only to make a sensation, that he would almost sell his soul for money. These are just the sort of things that have been said about nearly every great innovator in art—and yet we never seem to come to a point of realization of the futility of such criticism.

Naturally one cannot fail to ask why Strauss scarcely ever in his symphonic works uses the beautiful melodies that he has proved himself capable of conceiving in his songs—why he should have written a few such splendid poems and then have branched off into opera, ballet and the like; why he should have selected such a subject as home-life with its humorous and tragic sides as the subject of a work like the "Domestic Symphony?" Those are questions that I do not propose to attempt to answer here, for the simple reason that I realize my own inability to do more than offer a vague guess as to the truth.

That Strauss has been easily influenced cannot be denied, that he has changed his opinions more than once must be evident from a study of his career. But it must also be evident that his development has been enormous, extraordinary. His early works, his first symphonies, his Italian symphony—the first work that suggest his leaning towards the symphonic poem—even his violin sonata, give little promise of his later radicalism and the greatness of his conceptions. His progress, too, seems to have been sudden and due chiefly to outside influences. In his boyhood days he was actually opposed to Wagner and could see nothing in either his style or his manner. He even had a liking for Brahms and it is conceivable that his first symphony was influenced by that master's work.

Then, through the influence of friends—Von Bülow and Alexander Ritter—he was converted to musical modernity. He came to know and venerate the symphonic poems of Liszt and was so greatly impressed by them that he turned to that as his natural mode of expression. That it is really his natural mode of expression can not for a moment be doubted. From the very beginning of his career he has shown that he can only produce good work when animated and guided by some vigorous inspiration, be it the poems of his songs, his experiences in the south, or a mere suggestion like "Death and Transfiguration." And the works that interest us least are those wherein the inspiration is least impressive, like the "Domestic" and "Alpine" symphonies. It is even possible to conceive that if these same symphonies were presented to us with other programs we could read into them a beauty that now seems to us absent. It is certainly difficult to excite ourselves to appreciation of sublime symphonic moods hatched up to Papa, Mama, Uncle, Auntie and the baby. Yet it is surely possible that a man in the first years of domestic happiness might well feel its beauty and its humorous sides so deeply that he would wish to put it on paper. We Anglo-Saxons have been singing "Home, Sweet Home" for many a year in spite of the fact that it is a third rate melody to a fourth rate poem.

Strauss himself says that his work is not revolution but evolution. He has also said that the critics have made his life bitter and that, after all, a man can only write as he feels, can only give the world what he has to give. Yet the critics accuse him of charlatanism and of insincerity—and even of the many who acknowledge the honesty of his intentions, there are a few who object to his choice of themes for musical exposition.

That he has a curiously constituted mind can not be denied. One need only glance at the list of his works to become convinced of this. There is "Don Juan," "Till Eulenspiegel," "Zarathustra," "Don Quixote," the "Domestic" symphony, "Salome" and "Electra." Of the "Domestic" symphony I have already spoken. The others deal, all of them, with characters that are unusual, original, of doubtful morality, not received in good society. The choice of such subjects would seem to give a curious side light into the philosophy and ethics of the composer, and yet we must not forget that they belong to the unsettled mentality of the day. Oscar Wilde, Bernard Shaw, Nietzsche, Maeterlinck and many others have set before us in the past forty or fifty years subjects whose interest lies largely in the realms of immorality, socialism, degeneracy, and the horrors of fear and madness. Partly, it is true, the modern author and artist differs from those of an earlier age only in the manner of treatment, not, particularly, in the matter. Shelley and Byron have dealt with subjects no less dreadful, no less unmoral, no less

socialistic than the more modern writers we so harshly criticize, and surely our own Edgar Poe was not particularly notable either for simplicity of thought or gentleness of expression, and his mentality was so closely allied with that of Baudelaire that it is difficult to think of the one without a thought of the other.

But if we would understand Strauss we must always bear in mind the fact that he sees the world with the eyes of the artist, and with the eyes of the artist only. Nietzsche's "Zarathustra" means to him (as it means to many of us) merely a beautiful poem, Oscar Wilde's "Salome" only a splendid drama. With their morality, the possible political meaning of the one—it has been blamed for the war—and the horrific stage "business" of the other he had nothing to do, and it is indeed very doubtful if he thought anything about them.

WHY EXPLAIN?

One can not write about Strauss without constantly reverting to outside influences—the critics on the one hand and his friends on the other. And it is difficult to say which of the two has had the most direful influence upon his reception by the world. The critics have proved themselves harmless enough. It may even be said that their comments have proved a first rate advertisement, for most people love a sensation and it is as a sensation that Strauss has all too often been listened to. But his friends, those who admired him so greatly that they wanted to "explain" his works, and persuaded him to give lengthy programs for them, ticketing and labelling every motive, and even, in one case, providing a poem to a symphonic tone painting after the music was all complete—these friends have done him an incalculable injury.

Why is it to be felt necessary to "understand" this music? Music is not and never can be a thing to be understood. We either enjoy it or do not enjoy it—but to understand it, never! It is perfectly true that a title or poem of some sort aids us to get into a mood sympathetic with that which inspired the composer at the time of writing the music, but that is as far as a program can go. And Strauss himself was, originally at least, convinced of this, and printed his scores with only very occasional notes to indicate the source of inspiration. Afterwards, as an afterthought, ill advised by his friends, he permitted whole catalogues of the motives to be printed, apparently with his sanction, so that as the works are now presented to us they are all cut up into sections, each of which has a particular meaning.

Nothing could be more unfortunate, nothing could put a better club into the hands of the opponents of program music, nothing could be less calculated to "explain" Strauss or to give us an "understanding" of his works. Also, it must be added, nothing could possibly give us a more incorrect picture of the man. Strauss is a hard and earnest worker. He is not deep, is not greatly moved by sentiments of nobility, but he is a musician of real probity, conscientious, sincere and genuine. It is quite impossible to imagine him doing anything musically inartistic for the sake of the sensationalism of which he is accused. Even those who do not personally like his music acknowledge that they were shocked not by the music but by the words of "Salome," not by Strauss but by Wilde. Also it may here be mentioned as pertinent that Strauss could never have gained the position he now holds as conductor had he been one to sacrifice ideals, or even careless in the accomplishment of his work. That very probity that has made him a great composer has also made him a great conductor. Whether he conducts his own works or the works of other classic or modern writers he insists upon perfection as near as it is humanly possible.

He has been criticised, even from the very beginning of his career, for all sorts of things that should not properly be called into question. He was severely criticised in London because he incorporated into the last movement of his Italian symphony a song by Denza that he mistook for a genuine folk song. And for this reason the finale of the symphony was actually omitted at London performances! Is it possible to imagine anything more narrow or more stupidly prejudiced? He has been no less criticised because he gave concerts in a department store in New York. Surely the question is how the music is played rather than where it is played. That is bad enough, but it is far worse to impute to the composer intentions at which one can, at best, only guess. What foundation can there be, for instance, for the statement that he "considered it his duty to startle his hearers with some new piece of independence (not to say impertinence) with each successive production."

Personally I find one of the most unfortunate writings on the subject that of his American biographer, which appears to be chiefly a puff for Liszt, who is held up as a far greater composer of symphonic poems than Strauss. Such expressions of opinion must be received only as personal and individual, and can no more be supposed to rest on some fundamental principle of musical structure than the so-called classic form or tradition. None of us can say what one should do or should not do, and none of us can say which is musically greater, apart from the orchestration, Strauss or Liszt. But it must be perfectly evident to us all that Strauss has gone far beyond Liszt not only in the development of musical resources but in the matter of vigorous and expressive utterance. You may or may not like it, but that is no basis for musical criticism. Had Strauss shown himself inept, amateurish, unmusical—had he never succeeded in delighting us with the beauty of his inspiration—we might then well find some basis of just criticism. But mere like and dislike can never be that, nor can unproved statements that music must or should be limited to the expression of certain things.

If only we could be permitted to enjoy the magnificent Strauss scores without the memory of the programs his friends have made for them and the illogical remarks of the critics! How different opinions have been may be learned by a perusal of Finck's biography. In the front of it stands Percy Grainger's appreciation of the composer—a splendid tribute by a master musician who is a no less masterly writer. On another page Riemann is quoted as

(Continued on page 34.)

I SEE THAT

A younger sister of Mary Garden, Helen Goetchel, will sing with the Chicago Opera this season.

Edwin Franko Goldman will organize a student band at Columbia University.

George Reimherr will sing a cycle of new Japanese songs by Dirk Foch at his New York recital.

Mrs. Cornelius J. Aldis bequeathed \$16,000 to the Chicago Orchestral Association.

Nina Morgana will sing at the Hippodrome with Martinielli on the evening of October 30.

Emmy Destinn returned from Europe on October 16.

Margaret Matzenauer does not wish to visit Europe again for ten years.

The Seymour School of Musical Re-Education has removed to 57 West Forty-eighth street.

Toscha Seidel's forthcoming tour includes many appearances before British audiences.

Hans Kindler will give five concerts in Philadelphia this season.

Johannes Sembach, the German tenor, will sing during the entire season at the Metropolitan.

Erika Morini will start her second tour of this country on October 23.

Pawlawa will present four new ballets during her tour here. The Toledo Times of October 2 devoted eight pages to music.

Frank Lohmann, of the Cincinnati Orchestra, died suddenly on October 9.

Riccardo Martin's season is sold out.

Edwin Hughes will teach in New York until Christmas and early in January start a Southern tour.

Josef Strinsky will conduct both in opera and concert in Europe next spring.

Umberto Sorrentino has been engaged to appear in opera in Detroit.

Lenore Van Blerkom, pupil of A. Russ Patterson, was a prize winner in the vocal contests at the National American Music Festival at Buffalo.

A company of Aborn Opera School students began a twenty weeks' tour on October 19.

Nelson Illingworth will sing the entire cycle of "Swan Songs" by Schubert in Chicago, October 23.

William Simmons has been engaged to make records for the Columbia Phonograph Company.

Mrs. Noble McConnell was the guest for a fortnight of Governor and Mrs. Edwards of New Jersey.

The Norfolk Trio is the latest aspirant for honors in the chamber music world.

Nevada Van Der Veer and Reed Miller have started a long tour of the Middle West.

A Handel Festival is being planned in Halle for the spring of 1922.

1922 will mark Idelle Patterson's third season as soloist at the National American Music Festival.

The Stradivarius violin of Ludwig Spohr has been offered for sale to the heirs of Spohr for 3,000 marks.

Percy Rector Stephens will teach at the Chicago Musical College for five weeks, beginning June 28.

Marina Campanari, an American girl, will sing at La Scala, Milan, and San Carlo, Naples, during 1921-22.

Wladislaw Alexander Birnbaum, conductor of the Warsaw Philharmonic, committed suicide.

Pawlawa and her Ballet Russe were given an ovation in Montreal.

Gottfried H. Federlein has been elected warden of the American Guild of Organists.

When Rudolph Ganz accepted the post of conductor of the St. Louis Orchestra, \$100,000 was guaranteed each year for three years.

Selby C. Oppenheimer has arranged many excellent concert courses for northern California.

Marie Tiffany says we ought to have reviewers of phonograph records and suggests calling them discritics.

Marguerite d'Alvarez has secured Lyell Barber as her accompanist.

Augusta Cottlow presents the same programs in the small towns that she gives in New York.

Ferenc Vecsey probably is the highest priced artist in Berlin.

Andre Polah, Belgian violinist, will return from abroad late this month.

Arthur Alexander will have charge of the vocal department at the Eastman School until the orchestra is committed to his charge.

Sir Henry Heyman now is in New York and will remain here for several weeks.

A drive for a \$100,000 fund will be launched for the Detroit Symphony Orchestra.

A thirty weeks' season of opera in English opened successfully in Boston.

Special musical programs have been arranged at the Stanley Theater in Philadelphia for this month.

Georgia has a new law calling for a tax of \$2,500 on every performance of grand opera in that State.

The audiences at the recent Maine Music Festivals were larger than they have been in years.

Anita Carranza filled a two weeks' engagement with the orchestra at the Grand Opera Theater, Cincinnati.

Arthur Nikisch gave a number of concerts in Buenos Aires with the Bonetti Orchestra of one hundred.

From childhood Claire Dux has aspired to become a great artist.

Bronislaw Huberman likes our American towns; he does not like the noises of New York so much.

The San Carlo Opera Company ends its season at the Manhattan Opera House this week.

Marie Sundelius is on a transcontinental concert tour.

A capacity audience greeted Harry Lauder when he appeared at the Lexington Theater.

The Harcum School at Bryn Mawr combines music with the general education.

As usual, Reinald Werrenrath has a heavily booked season.

The New York Evening Mail arranged a series of radio concerts.

G. N.

Eastman School of Music Opens

A week previous to the time of opening, it looked very much as if the Eastman School of Music at Rochester would have difficulty in beginning its lessons as scheduled; but special efforts on the part of the builders succeeded in preparing one of the floors so that the opening date would not have to be postponed and the end of September saw its activities in full cry. The three days allowed for registration saw no less than eight hundred pupils enrolled, and when the building is completed and the faculty increased the splendid new plant will be able to accommodate nearly 2,000 pupils, a number that will doubtless be reached with no difficulty. The plant itself is the most modern imaginable, and no expense has been spared in preparing it. What most impresses the observer is the pains that have been taken to make the teaching and practice rooms sound-proof. The walls have inner layers of felt and each room is equipped with a thick refrigerator door so that practically nothing can be heard in the corridors or the adjoining rooms, no matter how much music is made.

The school will have the most thoroughly equipped organ department of any music institution. Workmen are busy now installing the organs, of which will be two large ones for Josef Bonnet, who will conduct a master class, and Harold Gleason, head of the organ department, as well as nine practice organs, installed in separate studios. In addition there will be a large organ in Kilbourn Hall, voiced with a special softness so that its tone shall not be too large for the size of the auditorium. The hall itself, which is to be completed about New Year's, will be a beautiful specimen of architecture and of adaptation to the purposes for which it is to be used, that of giving concerts, recitals and smaller operatic performances in which the pupils and faculty will participate. There is an orchestra pit sufficient to accommodate about thirty men, and the stage is equipped with an elevator for the grand piano, so that it can be lowered when it is not required.

Next to the school and structurally connected with it, the great picture theater is under construction. In this there will be maintained regularly an orchestra of about seventy men, who will form the nucleus of the Rochester Symphony Orchestra. The theater when completed—probably some time in the spring of 1922—will accommodate no less than 3,300 spectators.

Christian Sinding, the distinguished Norwegian composer, is now comfortably settled in Rochester and has already begun his work, which is of a consultative character, manuscripts being submitted to him for advice and suggestion by advanced students in composition. Mr. Sinding is very enthusiastic over the work that the institution is doing and the mission which it will accomplish in spreading the highest ideals in music. He looks forward especially to the time when the symphony orchestra will actually be organized, feeling that in so large and important a school an orchestra is an absolute economic necessity to supplement the advanced work of the curriculum.

Another new addition to the faculty, Dr. Yorke Trotter, with his assistant, Marjorie Truelove, both from London, are very busy with classes in harmony and theory. It was the pleasure of this writer to attend one of Dr. Trotter's classes and to wish that harmony had always been made so interesting and vital a study as it is under Dr. Trotter's methods. There is nothing of the dry-as-dust pedagogue about him and it is a pleasure to see how his pupils share in the enthusiasm for the studies which all his years as head of the London College of Music have not dimmed in this distinguished teacher.

The vocal department, in which Arthur Alexander will remain as director until the orchestra is ready to be committed to his charge; the violin department, with Arthur Hartmann as its head, and all the other various branches of the school, are fully occupied. It is understood that there will be exercises at the time of the formal dedication of the school, probably early in the new year, at which time an extensive article will appear in the MUSICAL COURIER.

Aborn Gives "Faust"

October 7 a company which filled the Aborn Miniature heard "Faust" presented by a cast composed of students at the Aborn School of Operatic Training as follows: Faust, Carl Trebbis; Mephistopheles, Pierre Remington; Valentine, Nils Ericson; Siebel, Madeleine Bossi; Marguerite, Elizabeth Gates; Martha, Madeleine Bossi. The performance, in condensed form without chorus, was of course given on the stage in costume, every singer showing appropriate acting. A sweet voice, artistically used, has Miss Gates, who was quite the simple, demure maiden. Carl Trebbis showed a voice of real tenor quality, capable of vibrant and sustained high C's. His dramatic work lacks force. Mr. Remington, who has a smooth, resonant voice, gave quite a convincing interpretation of his "devilish" role. Nils Ericson seems sincere and deserves a word of praise as singer and actor. Miss Bossi has natural dramatic qualities and a rich and powerful voice, was a graceful Siebel and also sang the role of Martha with a touch of humor. Mr. Aborn has booked a five months' tour for this "Faust" company, which opened October 19 at Hampton Roads, Va.

Faas Brings Fifty New Songs from Europe

Mildred Faas spent a profitable six weeks in London this summer studying with Muhlen, and has returned to America with an addition to her repertory of fifty new songs, which she will sing in French, Russian and English. Miss Faas has been engaged for the "Domine Deus"



MILDRED FAAS,
Soprano.

duet, from the Bach B minor mass, when the Bach Choir of Bethlehem appears at the Academy of Music in Philadelphia on November 5. The soprano also is scheduled for a Bach joint recital with Charles Tittman on December 5 under the auspices of the Washington Fine Arts Society. They will sing sacred solos and duets, and conclude the program with the little known but very charming "Peasant's Cantata."

Recent Bookings for Dicie Howell

Dicie Howell, who has been spending the summer in Tarboro, N. C., and Virginia Beach, has returned to New York City and will be located at 330 West Eighty-fourth street for the winter. Miss Howell's mother will probably come North this season to play housekeeper and hostess during the young soprano's absence, as her concert engagements will cause her to be out of town continually. Recent concerts have been booked for her by her manager in the West and Northwest, including Detroit, Mich.; Superior, Wis., and St. Paul, Minn.

Bensel's New York Recital October 27

Caryl Bensel, soprano, who made many successful appearances with the New York Symphony Orchestra, at Chautauqua, N. Y., during the month of July, will give her first New York recital, in Aeolian Hall, on Thursday afternoon, October 27, with John Doane at the piano. Miss Bensel was heard at the first meeting of the Browning Society, at the Waldorf-Astoria, on October 12, and on October 18 she will sing for the Brooklyn Institute of Arts and Sciences.

Emil Telmanyi's Popularity

Among the famous conductors who have wielded their batons to Telmanyi's playing are: Nikisch, Mengelberg, Viotta, Busoni, Dohnanyi, and many others not so well known here as in Europe. Telmanyi played eleven times during eighteen days in one city and twenty-three times in twenty-six days in Norway during one month. Few violinists can compete with such popularity, and there is no doubt that Americans will give him a warm welcome.

Frederic Warren Engages Marguerita Sylva

Marguerita Sylva, noted especially for her portrayal of the role of Carmen, will sing original songs and ballads at one of the Frederic Warren ballad concerts, shortly to open at the Selwyn Theater, New York (not the Apollo, as announced by mistake).

Olga Warren will also reappear this season, and other new artists engaged are Pauline Bonelli and Richard Bonelli.

Millie Ryan Pupil in Winnipeg

Ada Hall, the English voice coach who has been in New York City during the past year studying singing under Millie Ryan, left for Winnipeg, Canada, where a large class is awaiting her. Prior to coming to America Miss Hall was active professionally in England, where she coached many singers who have since become prominent.

Artists for Boise Course

At the Shriners Temple in Boise, Idaho, will be presented an Artists' Course to include Leopold Godowsky, pianist; Virginia Rea, coloratura soprano, and Irene Pavloska, mezzo soprano of the Chicago Opera Association. The concerts will be given under the auspices of the Elkorah Patrol.

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VOICE CAPTIVATES

Completely absorbed in the role, he sang with the conviction that captivates. All the richness of color and all the vibrant sonority of his voice were in evidence as soon as he had entered upon the second act, and from that point to the end there was no lessening of power. So cumulative was the effect of his energy that the audience did what no other audience during the engagement has been able to do—forced the repetition of an aria. This demonstration came at the close of the third act, a signal triumph for one of the greatest of Rigolettos.

—*The Chronicle*, San Francisco.

The Rigoletto of Stracciari was a masterpiece of characterization. It was the jester whom Victor Hugo drew, whose passions Verdi depicted with such vivid vocal colors. Stracciari is a robust, virile man, a dramatic artist who is not carried away by the sound of his own voice, who appreciates the importance of histrionics, but who is attentive to the picture as to its musical setting.

Whether it was tenderness for his daughter, malignant hatred for his tormentors or despair when his revenge recoiled upon his own head, the emotion was reflected in his voice, whose massive powers he unleashed, thrilling his audience into ecstasy of admiration.

—*The Bulletin*, San Francisco.

Stracciari Gets a Medal

An incident at the end of the first act, which belongs to Figaro and Almaviva—Rosina having only a phrase to sing and that off stage—was the presentation to Stracciari of a laurel wreath and a gold medal on which were the words "To the Poet of Song, Sept. 20, 1921."

The gift came from admirers of the great baritone.

—*Daily News*, San Francisco.

In "Barber of Seville"

To Stracciari the crowd poured out its welcome generously before he sang a note, and then when the "Largo al factotum" rippled off his tongue at maddening speed their bravos and thunders knew no bounds.

It is a magnificent performance of Figaro he gives. He has made the part his very own in every detail of singing, acting, dress.

His barber is a jolly fellow, full of animal spirits, alive with expedient and intrigue, living to promote love, ready for adventure—the very personification of careless content with existence.

Stracciari's voice is one of the finest in the world today, and his art is flawless, his personality one that reaches out and makes intimate friends of every man and woman in the house, and his acting, either in serious or comic roles, infused with intelligence and understanding of the character he is playing.—*(Chronicle, San Francisco.)*

And Stracciari? His powerful, resonant voice flooded the theatre with its music and he realized superbly the possibilities of the role of Figaro in a histrionic as well as vocal way. It was as one woman in the audience remarked during an intermission: "Ah, Stracciari? He IS the Barber!" With what gusto, what glibness he sang the tongue-twisting "Largo al factotum" last night! And what contagious drollery there was in his acting!

—*Daily Times*, San Francisco.

In "Zaza"

Masterful Portrayal

Stracciari gave a masterful portrayal of Cascart, faithful friend of Zaza. When he sang the famous aria, "For Old Time's Sake," the house rose to him and there were shouts for a repetition. His splendid colorful baritone was charged with sympathy—one felt that Cascart's heart was pure gold.

—*Daily News*, San Francisco.

Stracciari Had Ovation

Stracciari, playing Cascart with fine appreciation of the type, a second rate performer in a second rate concert hall, had an ovation in the third act after his brief solo, an ovation that stopped the progress of the opera for a time while he bowed acknowledgment to the "Bravos" and applause which expressed something of the love in which San Francisco holds him.

—*The Bulletin*, San Francisco.

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SEASON OF OPERA IN ENGLISH OPENS SUCCESSFULLY IN BOSTON

Thirty Weeks of Performances—John McCormack Royally Welcomed at Two Concerts—The San Carlo Season—Jacchia to Conduct Cecilia Society Concerts—Pavlowa Coming—Conservatory Activities and Lectures

Boston, Mass., October 15, 1921.—Gounod's "Faust" opened the first week last Monday evening at the Arlington Theater of the thirty weeks' season of opera in English to be given by the Boston Society of Singers under the direction of Edward M. and Henry A. Beck. The leading roles were divided among different principals for the week's performance, and on Monday were adequately taken by Ernest Davis as Faust, Helen Allyn as Marguerite, Herbert Waterous as Mephisto, Stanley Deacon as Valentine, Elva Boyden as Seibel, Emma Ainslee as Martha and Henry Kunga as Wagner. The singing of these artists was agreeable, occasionally admirable, never distressing. Historic skill was, however, not always apparent, except in the case of Herbert Waterous, the Mephisto, who commands no little degree of savoir faire on the stage, although Waterous' conception of His Satanic Majesty as arrogant rather than Machiavellian was hardly convincing.

Notwithstanding that the orchestra is too small to meet the demands of any operatic score, its insufficiency was not always noticeable, due to the expert leadership of Max Fichandler, formerly connected with the Aborns. The chorus, which is young and spirited, sang with commendable quality of tone, nor were its actions as incongruous as those of choruses associated with better known operatic organizations. Both the scenic effects and costuming were appropriate and generally praiseworthy, although Mr. Beck has necessarily been obliged to disregard the stress that is laid nowadays on stage settings and lighting.

That the performance met with unquestionable success was clearly indicated by the constant enthusiasm of the large audience that crowded the theater. Mr. Beck had previously demonstrated that he can give people music they can understand and enjoy at prices that nearly all can afford to pay. It is an ambitious project which he has undertaken, particularly in view of the comprehensive repertory announced for the season, and it is to be hoped that the public of Boston will grant him the support and co-operation which he deserves.

The alternate casts for "Faust" were as follows: Tues-

day evening—Norman Arnold as Faust, Helena Morrill as Marguerite, Edward Orchard as Mephisto, Robert Henry as Valentine; Wednesday matinee—Ernest Davis as Faust, Helen Allyn as Marguerite, Herbert Waterous as Mephisto, and Stanley Deacon as Valentine; Wednesday evening—Norman Arnold as Faust, Helena Morrill as Marguerite, Edward Orchard as Mephisto, Robert Henry as Valentine; Thursday evening—Rulon Robison as Faust, Helena Morrill as Marguerite, Herbert Waterous as Mephisto, and Stanley Deacon as Valentine; Friday evening—Norman Arnold as Faust, Helen Allyn as Marguerite, Edward Orchard as Mephisto, Robert Henry as Valentine; Saturday matinee—Norman Arnold as Faust, Helena Morrill as Marguerite, Edward Orchard as Mephisto, and Stanley Deacon as Valentine; Saturday evening—Rulon Robison as Faust, Helen Allyn as Marguerite, Herbert Waterous as Mephisto, and Robert Henry as Valentine.

JOHN MCCORMACK ROYALLY WELCOMED IN TWO BOSTON CONCERTS.

Capacity audiences welcomed John McCormack back to Boston at two concerts which he gave in this city Sunday afternoon, October 9, and Tuesday evening, October 11, in Symphony Hall. Mr. McCormack's loyal following was given ample opportunity to revel again in the beauty of his voice and the skill with which he uses it, the faultless musicianship, clear diction and sympathetic interpretations that have ever characterized his singing.

The tenor's pieces were remarkable for the courage displayed in their selection. Mr. McCormack does not understate the intelligence of his public or its capacity for appreciation of the finer type of song. Thus, on Sunday, he opened his program with two old Italian airs dating from Peri and Caldara, of the seventeenth century, to which he added for an encore Handel's beautiful "Care Selve"—the type of music in which Mr. McCormack's powers reach perhaps their greatest heights. His phrasing of this absolute music, the power to swell and diminish his tones, his profound knowledge and respect for the classical tradition, make his singing of ancient music delightful, memorable. There followed four unhackneyed Russian songs by Rimsky-Korsakoff, Rachmaninoff, Tscherepnin and Vassilenko, affording opportunity for a display of the tenor's versatility as an interpreter. Then came the customary Irish folk songs, glorified by the singer's excellent enunciation and emotional understanding, and a closing group by Phillips, Shaw, Harrison and Harty, to which were added many encores for an insatiable public.

Tuesday's program, although somewhat more popular, was quite as commendable. It comprised a Rondo of Mozart and Handel's familiar "Largo"; Schubert's "Ave Maria," interesting songs by Vaughn-Williams, Frank Bridge, Brian and Larchet; Irish folk pieces, and a final group by Dunhill, Schneider, Watts, together with an exceedingly effective closing number, "I Held Your Heart," by H. O. Osgood.

Mr. McCormack was assisted at both concerts by Donald

McBeath, the well-liked violinist, and Edwin Schneider, the singer's admirable accompanist.

"GREATEST CARMEN" TO OPEN SAN CARLO SEASON HERE.

For the opening performance of the two weeks' subscription season at the Boston Opera House of the San Carlo grand opera, which commences on November 7, Fortune Gallo, the general director, has selected Mme. Esther Ferrabini to sing the title role of Carmen. During the New York season of the San Carlo Opera at the Manhattan Opera House, which is still in progress, Mme. Ferrabini scored a real triumph in this role, and was acclaimed by the critics as the "greatest Carmen of the present day."

The announcement of the remainder of the cast for "Carmen," which is the opening opera, reveals that Director-General Gallo has provided a gala cast. Gaetano Tommasini, his new Italian tenor, will sing Don Jose, while Joseph Royer, the French-Canadian baritone, will be heard as Escamillo. Madelin Keltie will sing as Micaela.

A special feature of the performance will be the appearance of Sylvia Tell, and the ballet and the orchestra of fifty from the Manhattan Opera House, under the baton of Carlo Peroni, formerly of the St. Cecilia Orchestra of Rome.

The Tuesday night opera will be "La Bohème," in which Anna Fitzu, one of the San Carlo guest artists, who is well known for her appearances with the Chicago and Metropolitan operas, sings the role of Mimì. Madeline Keltie will be the Musetta. Another new San Carlo tenor, Romeo Boscacci, will be heard as Rodolfo, with Graham Marr, the noted baritone, as Marcel, and Pietro DeBiasi as the basso Colline.

"Faust" will be the matinee bill on Wednesday, and Sofia Charlebois, the young California soprano, will be heard for the first time in Boston as Marguerite. Boscacci will sing the name role, while the Mephistopheles will be either Henri Scott or Pietro DiBiasi.

Josephine Lucchese, the young coloratura soprano, will make her Boston debut in "Rigoletto" on Wednesday evening, with another new tenor, Joseph Corallo as the Duke. Another Boston debut will be that of Gaetano Viviano, the baritone, also a discovery of Mr. Gallo. Sylvia Tell and the ballet also appear in "Rigoletto."

"La Forza del Destino" is the Thursday evening opera, and Bianca Saroya, dramatic soprano, heard here previously with the Boston Opera, will be Donna Leonora, with Tommasini making his second appearance as Don Alvaro.

On Friday evening Marie Rappold will sing as Aida. Corallo will be heard as Radames and Nina Frascani will make her first Boston appearance as Amneris.

The first Saturday matinee will be "Madame Butterfly," with Anna Fitzu as the Japanese girl, Romeo Boscacci as Pinkerton, Graham Marr as Sharpless and Ada Paggi as Suzuki.

The closing bill of the first week will be the popular favorite, "Il Trovatore" with Miss Saroya and Tommasini in the leading roles.

JACCHIA WILL CONDUCT CECILIA SOCIETY IN NOTABLE CONCERTS.

The extraordinary revival last season of the Cecilia Society, under the masterful direction of Agide Jacchia, director of the Boston Conservatory, created tremendous interest, especially after the success of the society in Symphony Hall with its stirring performance of Berlioz's "The Damnation of Faust." Mr. Jacchia was naturally engaged to remain as conductor, with a view to enlarge the chorus further and raise it to even higher standards.

During the coming season the society and its able Italian conductor will give three concerts with assisting orchestras and eminent soloists on Tuesday evenings in Symphony Hall. The first concert, in response to numerous requests, will be a repetition of Berlioz's dramatic oratorio.

Choral pieces, principally operatic fragments from Boito's "Mefistofele" and Rossini's "Stabat Mater," together with novel items, will make up the second concert, while the final concert will be given over to Horatio Parker's oratorio, "The Legend of St. Christopher."

PAVLOWA COMING.

Returning from Paris and London, Anna Pavlowa will visit Boston only once this season, appearing in Symphony Hall on Tuesday evening, October 25, and Wednesday afternoon and evening, October 26. Her dancing partner will be Laurent Novikoff.

Mlle. Pavlowa is bringing an augmented company. Victorina Krigher will be the new première danseuse. Hubert Stowitts, the young American dancer, remains with the company, with Hilda Butsova, Muriel Stuart, Semon Karavieff and others. The favorite ballets and divertissements of the past are retained in her repertory, while among her new ballets are "Dionysus," "Fairy Tales," "The Fauns," "A Norse Idyll" and "A Polish Ballet," "Snow Flakes," "The Fairy Doll" and "Chopiniana," and she has revived from former seasons "Les Préludes" and "The Magic Flute." Besides these eleven ballets, there are thirty-two divertissements, fourteen of which are new to this country.

OPENING OF THE CONSERVATORY YEAR.

The first session of the school year 1921-22 was opened on Thursday, September 15. Although the registration of the preceding season was recognized as being larger than could normally be expected, since it included many students whose courses had been interrupted or delayed by the war, the registration of the first week of the present season has exceeded that of a year ago. It is a well-balanced enrollment representing a sound growth in the number of post-graduates and other advanced students, and at the same time providing large classes of undergraduates, special students and normal department pupils. This registration signifies that the Conservatory is exerting a wide influence in the community in which it is situated as well as further afield.

The usual faculty meeting was held in Recital Hall on the Wednesday afternoon preceding the school opening. It was addressed by Mr. Chadwick and Mr. Goodrich, both of whom had various routine announcements to make.

Several additions to the faculty are to be noted. Frederick Pease, of the Yale University music faculty, will teach voice at the Conservatory two days each week. He is a graduate of Princeton and of the Harvard music department, and has studied with Rheinberger at Munich. Raymond Robinson, '13, Boston organist, who has previously

(Continued on page 33.)

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—WORCESTER EVENING POST.

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Two Festivals

One in Worcester

Worcester Festival—"Damnation of Faust"

Miss Liebling was a Marguerite of great force dramatically, and her voice was very lovely indeed. She has a truly remarkable pianissimo in the lower medium register, and she rendered the "King of Thule" song with deep feeling and delicate art.—*Worcester Evening Gazette*, October 6.

Miss Estelle Liebling, the Marguerite of the evening, gave us evidences of artistry similar to those Mr. Meader disclosed. Miss Liebling delivered her music with finished style and an authority she has acquired in an extensive career.—*Worcester Daily Telegram*, October 6.

Estelle Liebling, whose remarkable voice won plaudits last evening in the "Damnation of Faust," will be the soloist at the matinee with the New York Symphony Orchestra today.—*Worcester Daily Telegram*, October 7.

She sang Marguerite's passages with great taste.—*Worcester Evening Post*, October 6.

Worcester Festival Symphony Concert

These gloomy thoughts were dissipated by the radiant entrance of the soloist, gowned and hatted in a style to arouse the admiration of the most casual observer. The "Conchita" aria gave the artist opportunity to display her ripe musicianship and fine dramatic feeling.—*Worcester Evening Gazette*, October 7.

The soloist, Estelle Liebling, exhibited a finely educated voice.—*Worcester Evening Post*, October 6.

And the other in Buffalo

Buffalo American Festival

Miss Liebling sang for the first time locally, and she received recognition as a distinguished interpreter of song. Her voice is a lyric organ which she uses wisely and well as a medium of expression. The singer's power to strike the varied moods of her different songs was unflinching, and her intelligence in matters of style highly gratifying. Numbers by Taylor, Kramer, Osgood and Bainbridge Crist found her at her best, and the enthusiastic response of the audience made an additional song necessary.—*Buffalo Evening News*, October 8.

Estelle Liebling, soprano, of New York, made her first appearance in Buffalo. Her voice, of pleasing quality, has been carefully trained, and she sings with intelligence and a regard for the contents of song. She won her greatest success with songs by Kramer, Osgood, Taylor and Bainbridge Crist.—*Buffalo Courier*, October 8.

Miss Liebling has a voice of good calibre, an excellent command of the pianissimo tone, and her musical conceptions are those of a trained and intelligent musician. Her program comprised several ultra modern songs and she entered into the spirit of these, but pleased her audience best in the "Swinging Boat Song" by Alice Barnett and Cecil Burleigh's "Awake! It Is the Day," to which she gave spirited delivery. She was recalled after both of her groups and made to grant extra numbers at the end.—*Buffalo Express*, October 8.



Photo by Charlotte Fairchild

"We admire the art of
Estelle Liebling"

Pierre V. R. Key.



N. Lothrop Turner

1400 Broadway
New York



GUESTS AT THE RECEPTION GIVEN BY MRS. EDWARD L. EDWARDS IN HONOR OF MRS. NOBLE McCONNELL.
September 8, 1921, at Sea Girt, N. J. (© Newark Studios.)

Varied Activities for Mozart Society

Every year some innovation is introduced for members of the Mozart Society of New York by Mrs. Noble McConnell, founder and president, and following this procedure a "members' day" will be held today, October 20, when representative artists will be given auditions, followed by tea. Rehearsals have begun with a chorus larger than ever before, and indeed Mozart matters were never in such flourishing condition as at this, the beginning of the thirteenth season. The president's slogan, "Good management, team work and loyalty," is ever the guiding principle and all her fine fellow workers know this. The result is increased membership, there now being seven hundred paid-up members, so the lists will soon be closed. The calendar for the current year follows: Concert and ball, Tuesday evenings, December 20, February 14, April 18; morning musicale, luncheon and dance, Saturdays, November 5, December 3, January 7, February 4, March 4, April 1; Mozart ball masqué and carnival, not included in membership dues, Mrs.

Samuel Gardner Estabrook chairman, Tuesday evening, January 24; Mozart card party, Mrs. E. Bassford Schmalholz chairman, Tuesday, March 14; Mozart dinner dance, Tuesday evening, April 4; annual breakfast, Saturday, May 6, Mrs. Wm. Maynard Harradon chairman.

"I never change the chairmen," said President McConnell, "for they are all loyal, enthusiastic workers, cooperating in the team work which makes for success. We are delighted with the way the choral body (150 singers) is progressing, and in fact with the whole outlook for the season. At the first evening concert, December 20, Chief Capoulcan will be a soloist, with another to be chosen. February 4 will be 'Edwards Night,' Governor Edwards of New Jersey, with Mrs. Edwards and his entire staff, being special guests of honor. Titta Ruffo and Estelle Lieblich will be the soloists that evening, and already all the dining rooms of the Hotel Astor have been engaged for the supper party."

Some of the summer activities of President McConnell included golf, card parties and receptions, but the event of

her summer was her visit of a fortnight to the summer executive mansion, the "Little White House," of Governor Edwards, at Sea Girt, N. J., as special guest. She was surprised to observe the Governor sit down at the piano of



MRS. NOBLE McCONNELL,
with Governor and Mrs. Edwards of New Jersey. (Photo
© Botte.)

an evening, where family gatherings enlivened matters, and play all the old, much-loved songs. "He is a 'sight-reader' of no mean ability," said Mrs. McConnell; you should see

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how he reads over and plays new music! Such a perfect host and hostess were they! Even when I fell ill for a few days they would not listen to my going elsewhere, but gave me their personal care and loving attention, giving up all engagements. The home life of the Edwards is perfectly beautiful," she continued. "I wish the whole world could know them in their home! Humorous, full of natural animal spirits, the Governor is a fine fellow, easy of approach, once you know him." Receptions, card parties, etc., took up Mrs. McConnell's time while with the Edwards family, and the fortnight passed all too quickly, for it was hugely enjoyed. "The people of New Jersey are fortunate to have such a man, such a family, as their official head," said the Mozart president, and Mrs. McConnell, a traveled woman of the world, keenly alive, knows whereof she speaks. The accompanying pictures represent Governor Edwards, Mrs. Edwards and Mrs. McConnell, the larger one being taken before the "Little White House" at Sea Girt. In this picture, and standing nearest the center, are the Governor, Mrs. Edwards, their daughter, Elizabeth Edwards (who will sing at a Mozart function this season), Mrs. McConnell, Noble McConnell, Colonel Irving Edwards of the Governor's staff, wife and daughter; Captain Foley, his secretary, and the following "Mozart" and other friends, all of the reception line: Mesdames A. V. Wendell, George Kavanaugh, John Thomas Taylor, Richard Denbigh, Lionel Emdin, E. B. Schmalholz, Raymond Doherty, Bertrand Billman, John J. Haynes, Arthur C. Corse, John Watson, Frank Warren, Frank G. Cochrane, R. H. Davis, Owen J. McWilliams, May Jacobus, William E. Smith, C. G. Beattie, Alfred Crew, Martha Riefe, etc.

"Supper Dances" are also planned, one a month to be given, with Mrs. William Maynard Harradon as chairman. November a golf and luncheon party will be given to the chairman of the Scarsdale Golf Club, Mrs. Ethel Halston, with a contest for a flower vase between women of the Mozart Golf Club and those of the Scarsdale Club. A beautiful souvenir for the guest of honor, Mrs. Halston, a dozen golf balls as prizes, etc., and luncheon to follow is the program for the day. At the first morning musicale, luncheon and dance, November 5, Marguerite Sylva will appear as "Carmen," and these unique affairs, inaugurated last year, are sure to become highly enjoyable features of the Mozart Society, to which Mrs. McConnell practically gives all her life and energy, spreading enjoyment with lavish hand among many thousands of people.

Magdeleine Du Carp's Success in Lille

Magdeleine Du Carp, the eminent French pianist, has spent most of the summer enjoying her country home in Landrecies, on the Belgian frontier, but has found the time and inclination to give several concerts in her native France.

Newspaper clippings that have been received from Lille indicate that the charming Mme. Du Carp is quite as popular in her own country as she made herself in the few American cities which she visited last season. The Lille



MAGDELEINE DU CARP.
French pianist.

Despatch says: "The hit of the program was the playing of Mme. Du Carp. The 'Berceuse' of Chopin was interpreted by this admirable virtuoso with a lightness, fineness and simplicity that were prodigious. She played these pages in a manner that was almost spiritual. The difficult 'Na-

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poli' of Liszt astonished us by the bravura, color and technic which she displayed. Mme. Du Carp received a well-merited ovation, which was renewed upon her second appearance."

The reviewer of the Lille Telegram congratulated the management upon its giving brilliant lustre to the concert in securing Mme. Du Carp, a "supreme attraction," and continued: "The performance of this artist-pianist was a veritable treat. One could not imagine nor desire more delicacy, sensibility, tenderness of expression, nor, when the character of the music required it, more bravura, vigor or brio. Before such finished perfection words utterly fail. The eminent artist was acclaimed, recalled many times and obliged by the unceasing applause to add numbers not included in her program."

Mme. Du Carp will play a few concerts in London and on the Continent this fall. She will arrive in America early in November to take up her second tour of cities booked for her by J. Francis Smith, her New York manager.

Anita Carranza Scores in Cincinnati

Anita Carranza, the young and beautiful Mexican coloratura soprano, has just returned from Cincinnati (Ohio), where she filled a two weeks' engagement with the symphony



Artcraft Photo

ANITA CARRANZA.

orchestra at the Grand Opera Theater. According to the Cincinnati Times-Star, "she has a voice of lovely bell-like quality and, in spite of its coloratura characteristics, of much warmth." The critic on that paper eulogizes further: "Mme. Carranza sings with the musical understanding and technical skill of the finished artist," and "to her voice equipment she adds an appealing personal charm which impresses her audience at once." Besides declaring that she "is a coming Schumann-Heink in the realm of coloratura, for she, too, possesses, aside from a magnificent voice, the personal magnetism of that popular artist," the reviewer on the Cincinnati Free Press states that "with her incomparable smile she bewitched her audience time and again," and that "in private life she appears a healthy, sympathetic radiant personality."

Mme. Carranza will appear in recital with Glenn Dillard Gunn in Chicago, November 3, when she will sing "Ah!

Fors e lui" from "La Traviata," together with a group of Spanish and old English folk songs.

New York Recital by Edmond Clement

For the first time in eight years Edmond Clement, the distinguished French tenor, will appear in Aeolian Hall in recital on Monday evening, October 24. This will be his only New York recital and his tour is under the auspices of the French Ministry of Fine Arts.

Emily Hartford Married

Emily Hartford was married recently to Lieut. George F. Avery at the home of her parents in Mount Vernon, N. Y. Miss Hartford was accompanist for six years for the late David Bispham.

Cecil Arden at Carnegie Hall October 22

Under the auspices of and for the benefit of the Masonic order, a concert will be given in Carnegie Hall on Saturday evening, October 22. Cecil Arden, soprano, of the Metropolitan Opera Company, will be the principal singer.

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NEW YORK CONCERTS

OCTOBER 8

Mary Wildermann and Georg Bruhn

It is a regrettable fact that there was such a very small audience at Aeolian Hall Saturday evening to hear the piano-organ recital given by Mary Wildermann and Georg Bruhn. It is also to be regretted that some people, even though they apparently do not enjoy a recital themselves, do not give others a chance to enjoy it, instead of coming and talking all through the performance.

The program was well selected and of the right length to be enjoyable to the end. Mary Wildermann chose for her first number the "Waldstein" sonata by Beethoven, which was played with dignity and clarity. She gave a group of Brahms, Chopin and Grieg, concluding with the Liszt Hungarian rhapsody, No. 15. The latter was very brilliantly performed. Miss Wildermann has full command of her instrument, and is a genuine artist. Georg Bruhn, concert organist-composer, opened the program with a masterly

rendition of the Bach fantasia and fugue in G minor. He also played two of his own compositions, a funeral march and a polonaise. Particularly beautiful was the funeral march, with its chime effects.

Alfred Mirovitch, Pianist

Alfred Mirovitch, the Russian pianist, made his first New York appearance of the season at Carnegie Hall on Saturday afternoon, October 8. He had chosen for himself a severe program which included the Brahms-Handel variations, the "Appassionata," Chopin's F minor fantasy, a minuet of his own—dainty music played with delightful fancy—and two thunderous arrangements by Liszt and Tausig. Mr. Mirovitch confirmed the impression that he had made last season of being a thoroughly sound, able player who gives the best in him to the interpretation of compositions as they appeal to him. His technique leaves nothing to be desired, as he proved in the Brahms variations, and he plays with decided intelligence and taste. There was a good sized audience which rewarded him throughout with hearty applause.

OCTOBER 9

Arthur Middleton, Baritone

It is seldom these days that a singer is interesting enough to hold his audience, more particularly the gentlemen of the press, until the last number on his program. This was done at Aeolian Hall on Sunday afternoon, October 9, however, when Arthur Middleton, baritone, was heard in his annual recital. The splendid artist, from the very first notes of Handel's "I Feel the Deity Within," caught the interest of his large audience through the beauty of his tone and its clarity. In this number and the "Arm, Arm Ye Brave," which followed the recitative, Mr. Middleton revealed breadth of style, great depth of feeling and a diction that made his singing all the more impressive. Moreover, he showed a sense for the dramatic—only another of the many qualifications that kept cropping up to make his hearers realize the extent of his art.

Handel's "Where e'er You Walk," and "I Am a Roamer Bold" by Mendelssohn, completed his first group. These were sung equally as well. The second group consisted of "Lungi dal caro bene," Secchi, which could have been repeated; "Povero Marinar," Mililoti; "Bois epais," Lully, another exquisite gem on his program; and "Or ch'io non seguo piu," Raffaello.

Four songs in German by Herman, Brahms and Kaun aroused genuine applause, while each and every song in the final English group found full appreciation. Forsythe's "The Bell Man" is a beautiful number and Mr. Middleton sang it delightfully. Speaks' "The Lane to Ballybree" is a ballad that makes instant appeal, while Lily Strickland's "Mah Lindy Lou," so charmed the audience that it had to be repeated. Charles Baker was at the piano.

Mischa Violin, Violinist

Mischa Violin, who was heard in the metropolis last season, gave a violin recital in Carnegie Hall on Sunday evening, October 9. His playing has materially broadened, both in technical efficiency, as well as in tone color and repose. His program, which comprised Vieuxtemps' concerto No. 4 in D minor; "Romance," Wagner-Wilhelmj; two beautiful and effective numbers by Godowsky—"Vien-

nese" and "Valse Macabre"; "Ronde des Lutins," Bazini, and "Rondo Capriccioso," by Saint-Saëns, gave the young artist ample opportunity to display his many good qualities. At the conclusion of the concert, the encore fiends hastened to the front of the platform and insisted upon numerous added numbers. The audience was of good size and very demonstrative. Josef Adler accompanied sympathetically.

OCTOBER 10

Mina Hager, Contralto

On Monday afternoon, October 10, Mina Hager, a young contralto from the West, was heard in her first recital here at Aeolian Hall. The impression created was most favorable for her program was one that required artistry and intelligence to make it interesting and Miss Hager succeeded in thoroughly convincing her hearers with her ability. She showed moreover that she thought more of being the instrument through which the composers' works were to be conveyed to her hearers than making herself the dominant feature of the recital. Possessing an agreeable voice of good scope, Miss Hager also revealed versatility and musicianship in the rendition of her program which consisted of such works as "Salve Regina," Pergolesi, arranged by Stock; "Sainte Dorothee," Foudrain; "Le Miroir," Ferreri, and "Le Bestiaire," by Francis Poulenc. A group by John Ireland and John Alden Carpenter were also represented. Frederick Person was at the piano and rendered very sympathetic accompaniments.

Helen Hagan, Pianist

Monday evening, October 10, there appeared in Aeolian Hall for her first New York recital, a young colored pianist of unusual ability, Helen Hagan. This young artist won her degree in music from the Yale Conservatory of Music, and the Samuel Simon Sanford Foreign Fellowship of \$2,000 to go to Paris for further study. Among her teachers were Horatio Parker, Stanley Knight and Vincent D'Indy. Her program was almost too much to attempt in one recital, but she carried it out very successfully. The two outstanding characteristics of her playing are her velvety smoothness of tone and her sense of rhythm. She gives poetic interpretations, bringing out inner voices distinctly, and her technique is secondary, her finger dexterity and suppleness of wrist being noticeable. She was particularly adapted to the playing of Debussy, which included "Reflets dans l'eau" and "Jardins sous la pluie," and to Chopin, giving a polonaise and three etudes. Other numbers on her program were the prelude, choral and fugue by César Franck, Schumann's symphonic etudes, and three transcriptions of negro melodies by S. Coleridge-Taylor.

OCTOBER 11

Francis Moore, Pianist

Although his is a figure more familiar to the general public in the role of accompanist than soloist, Francis Moore ably demonstrated at his New York recital in Aeolian Hall, Tuesday evening, October 11, that he is a pianist whose work entitles him to rank with the best. He gave a program of eight numbers with rare finesse and skill. A prelude by Habermier was his opening number and served to establish his worth as soloist at once. The large and critical audience accorded him enthusiastic applause at its close and throughout the remainder of the evening this enthusiasm continued to increase, as the artist proceeded to prove his ability to interpret the varied numbers on the program. A Guilman fugue, arranged for the piano by Julia Rive King, was played with precision and a nicety which elicited much favorable comment. Two sonatas, the Scarlatti in A major and Beethoven's opus 53, with the Fauré theme and variations, the Chopin ballad in G minor and two Liszt numbers, "Waldesrauschen" and "La Campanella," completed his programmed numbers, but, of course, his audience demanded extras and even then appeared loth to say finis to an evening of such rare enjoyment.

OCTOBER 12

Giuseppe Danise, Baritone

Giuseppe Danise, known for his excellent work as leading baritone of the Metropolitan Opera, appeared for the first time in America in concert at the Town Hall in Wednesday evening, October 12. Mr. Danise has always been admired for his voice and his vocal ability on the operatic stage. Happily he proved to be no less effective on the concert platform, and demonstrated that he possessed ability to project vocal shadings and nuances which are seldom demanded in operatic work and hence so often missing in the concert singing of operatic baritones. He began with the familiar aria from "The Masked Ball," singing it with the mastery which one expects from such a veteran of the operatic stage, and showing incidentally the excellence of his voice throughout its range. The second group included Paladilhe's "Psyche"—sung in excellent French; a Spanish song by Alvarez and another capital Spanish number by Massenet, which is even more Spanish than that of the native composer. Danise's phrasing was particularly delightful and effective, and he was compelled to repeat it at once. He finished with a familiar Tosti selection and Rossini's "Tarantella," a bravura number which has not been heard here for a long time in public and which served to show the extraordinary agility which the baritone possesses. It was done with inimitable "slancio" and immediately redemanded. In fact, Mr. Danise's success was instantaneous and emphatic, and he was called upon to sing practically as many encores as program numbers.

A young violinist named Nina Wulfe, industrious and not unaccomplished, was the assisting artist. Both her accompanist and Mr. Danise's deserve nothing but anonymity.

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OCTOBER 13

Randall Hargreaves, Baritone

Randall Hargreaves, an English baritone, gave a song recital at Aeolian Hall, Thursday evening, October 13. His program consisted of an aria by Handel, a group of French songs, a group of Schubert and Brahms Lieder, old English songs, and modern songs by Chadwick, Rogers, Nevin and Whelpley. He sang with good style and intelligence, and his voice, though light, is mellow and pleasing. Owing to the fact that he was suffering from a cold, just criticism cannot be given at present.

OCTOBER 14

Edna Mampell, Contralto

Edna Mampell, American contralto, who gave a highly successful song recital in New York last year, was again heard in recital at Aeolian Hall on Friday evening, October 14, in a program which comprised German, Russian, French and English songs. The excellent impression made by Miss Mampell last season was fully upheld at this recital. Her rich voice, charming personality, and interpretative ability pleased the audience which manifested its approval by bestowing liberal applause. She was sympathetically accompanied by Coenraad V. Bos.

Francis Macmillen, Violinist

Francis Macmillen returned to the New York stage for the first time in five years in a recital given before a crowded house at the Town Hall on October 14 and made a profound impression on his hearers, who demonstrated their enthusiasm by hearty and spontaneous applause. There could be no doubt as to the sincerity of the welcome that awaited Mr. Macmillen, and it may be taken to indicate that his resumption of his concert activities will be crowned with the success it deserves.

His program consisted of works by Mozart, Lalo, Sinding, Handel, Arensky, Valentini, Piere and Wieniawski, the most pretentious of these being the Lalo concerto and the Wieniawski polonaise. In all of these Mr. Macmillen demonstrated his entire command of the technical resources of his instrument and his feeling for both the melodic and the bravura styles of interpretation. But for pure musical delight the opening number of the program, Mozart's andante and rondo in G major, must be mentioned as supreme. The interpretation of it was all that the composer could have dreamed of, the intonation perfect—as it was throughout the entire recital—and the gentle passion developed without exaggeration or affectation. Mr. Macmillen might more successfully win public favor by resort to a greater display of fireworks, but as a musician's musician he is to be commended for his serious artistic endeavor.

The accompaniments were played in a masterly manner by Richard Hageman.

OCTOBER 15

Rozsi Varady, Cellist

A young Hungarian cellist, Rozsi Varady, made her American debut at Aeolian Hall on Saturday afternoon, October 15. Miss Varady has two great points in her favor. One of them is that she is exceedingly pleasant to look at, and the other, that she is equally pleasant to hear. Her tone is pure, clean, agreeable in quality and always correct in intonation. She does not (one is inclined to say "Thank heaven!") "wrestle" with the cello, attempting to wring from it effects broader than either her strength or that of the cello permit. She plays with exquisite taste and fine musical feeling and with a technique which is never apparent—the ideal sort. There was a Corelli sonata and a Haydn sonata, originally for viol de gamba. Then there was a Popper concerto, much better musically than most of his "tricky" music. This, learned by Miss Varady from the composer himself, her master, was splendidly done throughout. As an encore she gave his "Hungarian Fantasy." Later there was an effective "Intermezzo" by Dirk Foch and short pieces by Von Goens and Glazounoff. The audience, which included a large number of well known New York musicians and some fellow cellists, and awarded her hearty and frequent applause. Walter Golden provided the best of accompaniments.

Elly Ney, Pianist

Elly Ney made her American debut at Carnegie Hall on October 15 in a program made up entirely of Beethoven and beginning with the uninspired op. 106 from the master's days of deafness. The manner and appearance of this pianist is amazing. At her entrance into the hall with its lights lowered to a dim religious glow there was an audible gasp. And no wonder, for she was garbed in a most extraordinary creation of dark green velvet with long baggy sleeves and a long train. At the piano she sits hunched up, a vision of esoteric emotion, especially in the pianissimo passages.

But for her mannerism, she is a fine pianist. Her technique is splendid and she gives such interpretations of the works on her programs as seem to her fitting and proper, even sometimes at the risk of not reaching the more obtuse ears of her public. In addition to the Hammer Klavier sonata she played the "Andante Favori," six variations, op. 34, "Appassionata" sonata and the "Moonlight Sonata." There was a very large audience including many students who painstakingly followed their scores, and the applause was spontaneous and enthusiastic. It may be added, too, that the pianist's manner, somewhat forbidding, had the effect of preventing applause in the wrong place, and the audience showed the proper decorum and respect for the master whose works were played. It was in many respects a novel and interesting experience. She will be heard in a recital offering a more varied program next week, when a better idea of her versatility will be gained.

OCTOBER 16

Josef Stopak, Violinist

Josef Stopak, the young violinist who made such an excellent impression at his debut here last season and was

classed among the most prominent of the younger wielders of the bow, was heard again in Carnegie Hall on Sunday afternoon, October 16, by a large audience that manifested both interest and appreciation.

Mr. Stopak is a pupil of Jacques Thibaud, and his playing reflected much credit upon the French artist. Since last season the younger artist has developed noticeably, which is saying a great deal, for he revealed remarkable talent last year. Not a believer in hackneyed programs, he offered some interesting numbers, among them the seldom heard Eccles-Salmon sonata in G minor, which he played with a luscious tonal beauty and admirable style. In two movements from the Bach B minor sonata, unaccompanied, he greatly impressed his hearers with his technical equipment, which is always apparent but never at the sacrifice of other of his qualifications.

Stopak is poetic in his interpretations; he wields his bow with agility and grace and his admirable phrasing was a noticeable feature of his playing. He has much temperament, over which, however, he has proper control. Other numbers on his program were by Sinding, Granados-Thibaud, Juon and Wieniawski. There were numerous recalls and encores likewise. Charles Hart rendered valuable assistance at the piano.

John McCormack, Tenor

When a person stops long enough to think that one voice can draw a capacity house at the Hippodrome time and time again, he realizes that John McCormack has an unusually magnetic attraction. On Sunday evening, October 16, the famous tenor gave his first concert in the huge auditorium for this season and sang to an audience that gave him a rousing reception. As McCormack stepped on the stage, rounds of applause rang through the house and kept the singer bowing for several minutes before he could begin his program, which, incidentally, consisted of entirely new numbers—that is, songs which he had not sung here previously. Included in this list were many thoroughly delightful numbers which found due appreciation.

To begin with, McCormack was in excellent fettle and looked to be in the best of physical trim. He has grown thinner and his voice is fresher and sweeter than ever. His top notes rang out with their accustomed brilliancy and the deep feeling with which some of his songs were invested charmed his enraptured admirers. As a result of the success of each group, the tenor was obliged to give numerous encores, among them "Thank God for a Garden," "Mother Machree," "Care Selve" (which was sung in English), "Last Rose of Summer," etc.

His first group consisted of two old Italian songs, "Gioite al Canton Mio," from "Eurydice," Peri (1600), in which

the singer's admirable style in singing was revealed, and "Alma del Core," Caldara (1670). His second group was especially interesting, Rimsky-Korsakoff's serenade from "A Night in May" and Rachmaninoff's "To the Children" winning the most favor. These were exquisitely rendered. Of course the Irish folk songs won a place in the audience's heart, as they always do. "The Short Cut to the Roses," arranged by Milligan-Fox, and "The Lover's Curse," arranged by Hughes, were especially noteworthy. The final group contained four lovely songs: "How Dear to Me the Hour," Phillips; "The Palanquin Bearers," Shaw; "On the Beach at Otahai," Harrison, and "Vale," Russell. Particularly beautiful is the last mentioned, not alone in music but in sentiment as well, and McCormack gave a magnificent rendition of it.

Donald McBeath, violinist, was also well received by the audience, being heard in numbers by Paganini-Kreisler, Tartini-Kreisler, Charles A. Dawes and Wieniawski. There were several encores, among them the ever beautiful "Swan" of Saint-Saëns. Edwin Schneider furnished his usual artistic accompaniments at the piano.

OCTOBER 17

Marion Lovell, Soprano

Among the most promising of this season's newcomers so far is Marion Lovell, a young soprano, who made her debut at Aeolian Hall on Monday afternoon, October 17. Miss Lovell presented a rather taxing program, ranging from an air from Handel's "L'Allegro" through old Italian German, a few French and several operatic arias, among them the "Il dolce suono," with flute obligato, from "Lucia"; "Ombra leggiera," from "Dinorah," Meyerbeer; "Depuis le Jour," from "Louise," Charpentier, and "Charmant Oiseau," from David's "La Perle du Bresil."

In her delivery of the program Miss Lovell did justice to herself. She is the possessor of a voice of a naturally lovely quality, warm and agreeable in its middle and lower registers and of a flute-like texture in its upper. Moreover, it has been well and carefully schooled and she sings with intelligence. In "O del Mio Dolce Ardor," by Gluck, she revealed a fine legato and style, while in the "Matinata" of Leoncavallo she gave evidence of dash and grace in her interpretation. The "Lucia" aria was skillfully given and with great flexibility.

In appearance the young singer has much to her credit, and she seemed to impress her hearers. Several encores were given after continued applause. Rodney Saylor was at the piano and Raymond Ellery Williams furnished the flute obligato.

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BIG THINGS PREDICTED FOR GANZ AND HIS ORCHESTRA

St. Louisans Enthusiastic Over Season's Prospects—Excellent Programs Arranged—Prominent Soloists Engaged

The approaching season of the St. Louis Symphony Orchestra gives every indication of being the greatest that the orchestra has yet enjoyed. The interest that the public is manifesting in the orchestra has never been so great as it is now. This is a fact that is proven by the unusual demand for season tickets, and the management reports that the sale of season tickets has already passed that of the entire last season's sale. It is felt that completely sold out houses are not only possible but quite probable.

Appreciation of the appointment of Rudolph Ganz as the new conductor is perhaps chiefly responsible for the unusual interest that St. Louisans are taking in their orchestra, for Mr. Ganz made a very excellent impression on music-loving St. Louis when he conducted the orchestra as guest conductor last spring. Every friend of the orchestra looks forward to bigger things for the organization under the leadership of this great musician. Ganz has already given proof of the enthusiasm and thoroughness that he will bring to his new duties. Due to his efforts it has been possible for the management of the orchestra to start a new policy this season by having complete programs for the entire season printed and sent to all patrons of the orchestra. This is the first time in the history of the orchestra that this has been done, and approval of the action was expressed on all sides. Mr. Ganz devoted the major part of the time that he spent in Switzerland on his vacation to the completion of this task, and he stated that it is his belief that the release of complete programs for the season will not only stimulate interest in the concerts but will also give musical clubs and individuals the opportunity to study the scores of such works in which they may feel a particular interest and attend the concerts well prepared to understand and enjoy the rendition of the music. Mr. Ganz has planned his programs with excellent balance, for they do not permit any one nation or school of music to predominate, but are so arranged that all schools and periods of music are represented. He has also arranged the works of the old masters that will be given in such a manner that they will be presented in a way that will show them in their different stages of musical development.

The symphonies that will be rendered during the season are: Tchaikowsky, symphony in E minor, No. 5, op. 64; symphony in B minor, No. 6, op. 74, "Pathetic." Beethoven, symphony in E flat, No. 3, "Eroica"; symphony in C minor, No. 5, op. 67. Mozart, symphony in

E flat major, Kochel 543. Dvorak, symphony in E minor, No. 5, "From the New World." Brahms, symphony in F major, No. 3, op. 90. Saint-Saens, symphony in A minor, No. 2, op. 55. Schubert, symphony in B minor, No. 3, "Unfinished." Franck, symphony in D minor. Schumann, symphony in D minor, No. 4, op. 120. Haydn, symphony in G major, No. 6, "Surprise."

As is the usual custom of the orchestra, fifteen Friday afternoon concerts and the same number of Saturday evening concerts will be given. A series of twenty Sunday afternoon "popular" concerts will also be given. The first appearance of Ganz at the head of the orchestra will be on November 6. This will be a Sunday afternoon concert, and it is being arranged in the nature of a welcome to Mr. Ganz to his new post. The regular symphony concerts will begin on November 11 and 12.

An imposing list of soloists has been engaged for the regular symphony concerts, including Yolanda Mero, pianist; Charles Hackett, tenor; Bronislaw Huberman, violinist; Marian Telva, contralto; Alexander Siloti, pianist; Jascha Heifetz, violinist; Samuel Gardner, composer-violinist; Ernest Schelling, composer-pianist; Michel Guskoff and H. Max Steindel, respectively concertmaster and solo cellist of the orchestra, who will together perform the Brahms double concerto for violin and violoncello; Guy Maier and Lee Pattison, pianists, who will collaborate in the rendition of the Mozart concerto for two pianos; Conductor Rudolph Ganz at the piano (Schumann, concerto in A minor, op. 54, for piano and orchestra), and Margaret Matzenauer.

Arrangements have been completed for a series of five afternoon and five evening concerts to be given by the orchestra in Kansas City this season and the last of these concerts will mark the beginning of an extensive tour through the South and the Southwest. An unusual demand for the orchestra has been indicated by several cities and quite a few bookings have already been made. In fact it is only a question of Manager Arthur J. Gaines being able to take the time for a trip to several other cities in this section for the entire tour to be completely planned. Because of the fact that the business affairs of the orchestra, both in St. Louis and out of town, have become so extensive, it was necessary to appoint an assistant to Mr. Gaines. William Ferguson-Davie, of St. Louis and formerly of New York, son of Amanda Fabris, step-son of August Spanuth and cousin of Emma Juch, has been given the post of assistant manager of the orchestra.

The personnel of the orchestra will remain practically the same as it was when Mr. Ganz conducted last spring, for he stated that he was much pleased with the organization as it was. Two or three new players have been engaged by Assistant Conductor Frederick Fischer to strengthen one or two places in the ensemble. As usual,

Mr. Fischer will occupy his post as assistant conductor and first bassoonist. The excellent services that Mr. Fischer has rendered the orchestra for a long time have won for him the appreciation and respect of all who are interested in it. During the period that elapsed between the death of Max Zach, former conductor, and the appointment of Ganz, Fischer carried the orchestra along in a splendid manner as acting conductor.

The financial situation that this season will show also seems to be very favorable. Plans were laid out at a recent meeting of the board of directors of the St. Louis



Sid Whiting Photo

RUDOLPH GANZ,

Conductor of the St. Louis Symphony Orchestra.

Symphony Society to complete the guarantee fund that was started last season. When Mr. Ganz accepted the post of conductor, it was promised him that the sum of \$100,000.00 per year for three years would be raised to put the orchestra on a solid financial basis. Up to last June, when activities were temporarily discontinued, the amount of \$65,000.00 was raised, in subscriptions that were mostly given for the three year period. The board feels quite confident that the required sum will be obtained for every one in St. Louis who is interested in the affairs of the orchestra believes that the organization is going into the greatest period of its history.

With every indication of a most successful season, all musical St. Louis is expectantly awaiting the beginning of the orchestra's concerts. J. A.

Helena Marsh Recital, October 21

Helena Marsh, contralto of the Metropolitan Opera Company, opens her season with a recital at Aeolian Hall, on October 21, when, it is said, she will sing one of the most unusual programs ever given in this city by any contralto. This will not only be an unexpected treat from the program standpoint, but according to reports so far received, it will be the first socially representative audience of the season. Mrs. W. K. Vanderbilt, Mrs. Townsend, Robert T. Wilson and Mrs. Henry Coe being among those who have already secured tickets.

New Pianist to Debut

Marie Hertenstein, a young American pianist, who has appeared with success with the Cincinnati Symphony Orchestra and other organizations, will give her first New York recital at Town Hall on Saturday afternoon, November 5.

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BOSTON

(Continued from page 26.)

been a substitute teacher from time to time at the Conservatory, has been added to the faculty as instructor in organ and harmony. Douglas Kenney, '18, pianist, and Rulon Y. Robison, tenor, are younger musicians who have been junior teachers and are now promoted to faculty membership. Paul T. White, '18, violinist and composer, who has been with the Cincinnati Symphony Orchestra since graduation, returns to the school as instructor in violin and concertmaster of the orchestra. Mme. Emma Darmand as instructor in French conversation, and Signora Enrichetta Roversi, teacher of Italian, are new names in the department of foreign languages under direction of Samuel Endicott.

PEOPLE'S SYMPHONY APPEALS FOR FUNDS.

The People's Symphony Orchestra will open its season early in November, dates to be announced later. Although some support has been given this worthy enterprise, these concerts cannot be permanent unless additional funds are forthcoming. The following statement by I. H. Odell, president of the board of managers, explains the purpose of this organization:

Our object is to give at least twenty concerts on Sunday afternoons without profit to anyone. The funds we require will be paid to the performing musicians, who do not expect to receive nearly their customary fees for these concerts, and the three rehearsals which each concert makes necessary, the cost of advertising, programs and tickets. We will give the concerts on Sunday afternoons, the only time in the week that the musicians can be free of other engagements. We want to give the public good orchestral music at popular prices. Every member of our orchestra is an accomplished performer, and adequate to any demands of a modern orchestral score. Its musical material is precisely of the quality of which the leading symphony orchestras of today are made. Mr. Molenhauer, our conductor, were he not American born, would be considered one of the world's great conductors. Our music is obtained free of charge from the splendid library of George Stewart.

The material reward our players have derived from these concerts can be estimated from their average pay when the receipts of the per man, per concert, for twenty concerts, each of these preceded concerts of last season were evenly divided. It amounted to \$2.23 by three rehearsals.

The total sum we require to make these concerts permanent is \$15,000. We must look to public patronage and to public spirited citizenship for necessary encouragement and support.

CAMBRIDGE CONCERTS OF SYMPHONY.

This year's schedule of the Boston Symphony Orchestra announces that nine concerts will be given in Cambridge this season, instead of eight, as heretofore. The price for the series is now ten dollars, representing a slight increase over the former figure. The concerts will be given in Sanders Theater, Harvard University, on the following Thursday evenings: October 20, November 10, December 8, January 12, February 9, March 2, March 23, April 6 and April 27. The list of soloists is an exceptionally good one. It includes Laura Littlefield and Nina Koshetz, singers; Paul Kochanski and Richard Burgin, violinists; Myra Hess, Alexander Siloti and Erwin Nyiregyhazi, pianists, and Jean Bedetti, cellist. J. C.

Lincoln Concert Season Opens

A heavily booked concert season was opened in Lincoln, Neb., Wednesday evening, October 5, with great eclat. The occasion was the fifth annual Great Artists' Course, under the capable management of Mrs. E. J. Kirschstein, who has been the means of introducing many of the world's greatest artists to local musicians and music lovers. The City Auditorium was again filled to capacity. The success of the Great Artists' Course is and always has been directly due to the untiring efforts of Mrs. Kirschstein, whose main idea is to present only great artists, in order to stimulate and cultivate the highest taste and standards of music.

The offering of the evening was the Metropolitan Grand Opera Quartet, consisting of Frances Alda and Carolina Lazzari and Renato Zanelli and Charles Hackett. Mere mention of these names is sufficient to convey the nature and quality of the attraction. It was a foregone conclusion that the response of so large an audience would be spontaneous and that the delight engendered would be considerable. Each artist was very gracious in the matter of adding encores to an already generous program. The remaining numbers of the course are Rosa Raisa and Rimini, November 10; Erika Morini and Alberto Salvi, December 5; Rachmaninoff, January 24, and Matzenauer, March 22. J. N.

Stojowski on Reproducing Instruments

Paris, France, September 19, 1921.—Talking about the records which Sigismond Stojowski made for the Ampico



SIGISMOND STOJOWSKI

in the garden of his summer home at Fontainebleau.

on the eve of his European tour, and the possibility, as often predicted, of the annihilation of the piano virtuoso, he said: "That the end of the profession may be near at hand, we once almost came near to agreeing with Josef Hofmann. But it remains that human ships are always interesting, and there is with the same man on different oc-

casions a difference of mood and temperament which the very perfection of the reproducer does bar altogether, while the juxtaposition of artist and record, as devised by the Ampico people, may be thrilling, the competition between the two need not be fatal to us, since after all imperfection is the saving grace of humanity. And also, it is man, forever, who runs and controls machines as mind does matter. In truth, as I see it, the ways lay far apart and need not collide, as long as the machine doesn't get quite human, and the artist . . . remains human." S. D.

Destinn Busy for Seven Months

Emmy Destinn, the Czecho-Slovakian diva, after spending considerable time abroad, returned to this country on the S. S. Lafayette on October 16 for a concert tour arranged for her by the New York Musical Bureau. Her appearances in this country cover a period of seven months, opening with a song recital at Carnegie Hall on October 28 for the benefit of the Workers' Unity House, followed by a recital on November 2 at Symphony Hall, Boston, Mass.

After singing at the University of Illinois on November 16 she covers all the territory to the Northwest, singing every other day. Her appearance in Omaha, Neb., on November 20 has created a great deal of interest. On November 24 she will sing at Denver, Col. Her first appearance in the State of Washington is on December 5, at Tacoma, followed by other appearances on December 7 at Portland, Ore.; December 11, in San Francisco, Cal.; December 13, in Los Angeles; December 15, in Berkeley; December 17, at Reno, Nevada; December 19 at Fresno, and December 22 at Oakland, Cal.

Her February dates are taken up with the States of Oklahoma, Kansas, Missouri and Arkansas. On February 7 she is to appear at Oklahoma City; February 9 at Muskogee, Okla.; February 11 at Joplin, Mo.; February 14 at Topeka, Kansas; February 16 at St. Joseph, Mo.; February 18 in a joint recital with Ossip Gabrilowitsch at Kansas City, Kansas; February 22 at Hot Springs, Ark., and February 27 in Nashville, Tenn.

A number of festivals have already secured Mme. Destinn's services, among them Pittsburgh, Kans., on April 26. On April 19 she is to sing in Wilmington, N. C. Other bookings are now being adjusted.

Mme. Destinn will have as her assisting artist on this tour Roderick White, the American violinist, and Georges Lapeyre as accompanist, who spent the summer with her in preparing her repertory.

Excellent Music Heard at the Stanley

The Stanley Theater in Philadelphia, which was opened a few months ago, is one of the most elaborate of its kind in the country, comparing favorably with the Capitol in New York and the Keith in Syracuse. Special programs have been arranged for the entire month of October, a quartet of sterling artists being secured to present operatic selections. Commencing October 3 the quartet, which consists of Elsa Lyons Cook, Mabel Addison, Bernard Poland and J. Helfenstein Mason, was heard in the famous quartet from "Rigoletto," accompanied by the Stanley Orchestra under the efficient direction of Albert F. Wayne. "Lucia" was the opera chosen for the second week's offering; "Roméo and Juliette" is the attraction this week, and excerpts from "Martha" will be presented next week.

It is very apparent that the Stanley is drawing thousands of patrons during this festival month who are attending the performances just as much to hear the music as to see the feature picture. This policy of presenting high class music in connection with the performance is arousing much genuine interest, and it is receiving the hearty endorsement of many prominent Philadelphians. The first week the operatic selection was well received; the second week there was still more interest shown, while this week genuine enthusiasm is being displayed.

The officers of the Stanley Theater who have devoted much time and thought to presenting these really fine musical programs are Frank W. Buhler, general manager; Martin Wolf, manager, and John Boyd, assistant manager. It is to be hoped that these men will continue their good work along these lines and successfully combine the tonal art with the screen. It has been proven beyond a doubt that this combination is one which appeals strongly to the majority of theatergoers.

Nevin and Milligan Booked in Brazil, Ind.

Olive Nevin and Harold Milligan will give a recital in Brazil, Ind., on March 14, under the auspices of the Music Club. They will present their program, "Three Centuries of American Song," with Miss Nevin in costume.

Yolando Mero to Play at Town Hall

On the afternoon of November 14 Yolando Mero, the Hungarian pianist, will play at the Town Hall in New York.



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RICHARD STRAUSS—HIS FRIENDS AND HIS CRITICS

(Continued from page 23.)

saying that Strauss' "last works have more and more estranged his friends. Only too clearly these works reveal his determination—hostile to all serious art—to make a sensation at all costs." Further on Bernard Shaw is quoted to the effect that the production of "Electra" in London was "a historic moment in the history of art in England such as may not occur again in our lifetime."

Grainger has pointed out, giving answer to many adverse criticisms, that when Strauss represents the voices of nature or other material things which his commentators have discovered, the music is never sacrificed. Whatever the meaning may be, Strauss incorporates its expression into his music, and I personally doubt if, in more than a few cases, the musical auditor would be aware that any such meaning was intended as alleged were not a program note at hand to warn him of it. Look at any one of his scores as absolute music and you will find it worthy of entire respect though you may not like it. Taste differs, and what gives unlimited pleasure to one may thoroughly bore another, but that does not give either of us a right to criticize it. And what can it matter what the composer's intentions may have been if he never permits them to destroy his music? I do not hesitate to say that in my opinion Strauss has never done anything as childish, stupid and inartistic as the bird calls in Beethoven's "Pastoral" symphony. Not in a single case does he thus stop the movement of the piece to introduce anything so bald and blatant. Strauss' imitations are mild in comparison. It may be added that voluminous programs have been used to describe what Beethoven meant by his symphonies, but Beethoven was never blamed for them. Why blame Strauss? His Macbeth has only the words "Macbeth" and "Lady Macbeth" and a quotation from Shakespeare, which may surely be permitted to the composer of program music. His Don Juan was at first printed without the lines from Lenau's poem by which it was inspired. "Death and Transfiguration" was written without a poem and the poem now associated with it was written subsequently to "explain" it. "Eulenspiegel" was not originally provided with a program and Strauss himself wrote to Wüllner: "It is not possible for me to give you a program for 'Eulenspiegel.'" "The Hero's Life" was also not provided with a program. . . . Yet today these works are all burdened down with programs that interfere with our enjoyment of them (if we allow ourselves to be influenced by them) and lead to the sort of criticism that has already here been quoted.

Those who know Strauss say that they find in him frankness, simplicity, directness, sincerity, energy and dignity. He is popular with the men who play under him and always gracious and kind, taking particular pains to compliment any good work. He is insistent in a quiet way and always very sure of himself, which helps to inspire confidence and brings quick results. He has an intimate knowledge of the instruments of the orchestra, even going so far as to prescribe fingering and other purely mechanical details, and those who have dealt with him personally in musical undertakings have for him both as composer and conductor a most profound respect. That he is radical can not be denied, but he is always careful to be it in a way that gets practical results. To say, for instance, that he has a trill for four hours on the dominant seventh chord only tells half the story. The other half is that this is in a tutti passage and actually adds to the general sonority of effect. Also his discords are always used in such a manner that their tonal significance is obvious. This is

true even of the famous so-called blending of two keys at the close of "Zarathustra."

A MASTER INSTRUMENTATOR.

As to the use of instruments in the orchestra, Strauss appears always to select his instrumentation according to his musical inspiration. He does not, after the manner of some other moderns, merely load on the instruments for the sake of producing a factitious impression of immensity; nor does he invariably retain the same orchestra, even after his early experiments had led him to a combination that is far greater than that used by composers of the classic school. In his Italian symphony he uses three flutes, a double bassoon, but no tuba—a tambourine is used in the last movement. In "Don Juan" he uses five flutes, English horn, double bassoon, three trumpets and bells. He also here demonstrates his wonderful invention in the field of orchestra effects—such as eight part chords for divided cellos and violas, the solo oboe accompanied by basses divided in four while muted violas and cellos play a counter melody, etc. In "Macbeth" he uses five flutes, English horn, bass clarinet, three trumpets, bass trumpet, double bassoon, gong. In "Death and Transfiguration" two harps are used. In "Till Eulenspiegel" he uses four flutes, three oboes, English horn, clarinet in D, two in B and bass clarinet, three bassoons and bass basso, eight horns, six trumpets. In this work he introduces rapid legato chromatic horn passages, very high trumpet parts, high and very difficult bass parts, low, divided cello pizzicato, muted horns and trumpets with solo violins in unison strings, half arco, half pizzicato, etc.

An organ is introduced in "Zarathustra" and there is an additional advance in the way of musical freedom (as there is in each successive work) and, to some extent, in the richness of the harmony, though harmony, in the common meaning of the word, has never been one of Strauss' specialties, his invention being chiefly contrapuntal. He here uses chromatic passages of augmented triads accompanied by a dominant seventh chord with augmented fifth—triple trills on triads—and the usual complex chromatic counterpoint. In "Don Quixote" more percussion instruments are introduced, and curiously expressive orchestral effects like the passage referring to "Sancho Panza" for three bassoons, bass clarinet and tenor tuba—the passages of tremolo and double tonguing for the wind instruments—passage for two muted tubas and three muted trumpets over a pedal bass that is not in the bass played by the oboe "unconscious of the trouble he is making," as Forsyth says.

In "Ein Heldenleben" eight horns are used, five trumpets, two tubas. This poem contains some of the most remarkable of Strauss' orchestral effects, especially in the "Critics" section, with its staccatos and its little chromatics for three oboes, English horn and E flat clarinet. In the "Symphonia Domestica" an Oboe d'Amore is used as well as five clarinets, five bassoons and eight horns. Into this work also four saxophones are introduced as supporting instruments—a rare use in symphonic music. In "Ariadne auf Naxos" he uses the piano as an orchestral instrument and reduces his orchestra to thirty-five instruments, all of which have practically solo parts as in chamber music.

As to his point of view and the wealth of his imagination, the following passage from his Orchestration is illuminative: "This passage," he writes, referring to a pizzicato passage in Berlioz "King Lear," "gives me at every hearing the impression of a fibre breaking in the heart of Lear—or, in a more realistic sense, of a blood vessel breaking in the brain of the mad king." Did Berlioz mean any such thing? Did Strauss intend to represent the many things that are imputed to him by the interpreters of his

scores and made much of by the critics? And did they come to him simply and naturally or did he invent them with malice aforethought?

These questions, as has already been suggested, can only be answered by the result. In other words, the music must be judged as absolute music. And as such it must be said that the judgment can not but be favorable. In spite of all that Strauss' friends and interpreters have done to injure it, in spite of the attitude that has been taken by the critics in opposition to this sort of program music, the music itself will bear the most searching scrutiny. It is all very well to say that Strauss is insincere, that he desires only to make a sensation, that he endeavors to make his orchestra express purely material things, and horrible things at that—but the fact is, that the music, divested of all these things, whatever may have been the source of inspiration and the intention of the composer, is great music, music that will live, that will carry down the name of Strauss as that of the greatest living composer.

DETROIT LAUNCHES SYMPHONY DRIVE

Amount Asked Considerably Less Than Last Year—Hilger Sisters Trio Heard at Private Concert—New Morse Studios

Detroit, Mich., October 4, 1921.—A delightful recital was given by the Hilger Sisters Trio at the Convent of the Sacred Heart, Wednesday afternoon, September 29. These three talented young ladies, Marie, violinist; Elsie, cellist, and Margareth, pianist, presented a fine program of classic and modern compositions. Each contributed solos in addition to their trio work, and many were the expressions of enthusiastic praise for the mature and authoritative manner in which their program was played. They will probably be heard in a public recital in the near future as several engagements are pending.

SYMPHONY DRIVE TO BE LAUNCHED.

A drive for \$100,000 fund for the Detroit Symphony Orchestra is to be launched presently. This amount is considerably less than was asked for last season and the directors are confident that the amount will be forthcoming with little difficulty.

MR. MORSE OPENS NEW STUDIO.

Charles Frederic Morse has opened a fine new studio on Eliot street which he has christened "The Loft." In addition to his teaching and coaching, he has begun rehearsals with the Orpheus Club of men's voices and the Madrigal Club of women's voices. Rehearsals are held at his studio. J. M. S.

Paderewski Prize Fund Competition

Extension of the time limit on the Paderewski Prize Fund Competition, which was announced last April, was authorized during the past summer by the surviving trustee, William P. Blake, in order that the competitors may have ample opportunity to prepare their manuscripts and that the competition may be thoroughly representative of the best in American musicianship.

Works offered are to be sent to Mrs. Elizabeth C. Allen, secretary of the Paderewski Fund, at the New England Conservatory of Music, Huntington avenue and Gainsborough street, Boston, Mass. They must be received on or before December 31, 1921; it is requested that they be sent so as not to be received earlier than December 20. They must be sent in under an assumed name or motto, accompanied by a sealed envelope containing the composer's real name and address. The trustee assumes no responsibility for loss of manuscript while in transit. Each orchestral score must be accompanied by an arrangement for pianoforte for four hands.

The prizes, as previously stated, are: one thousand dollars (\$1,000) for the best symphony and five hundred dollars (\$500) for the best piece of chamber music, either for strings alone or for pianoforte or other solo instrument, or instruments, with strings. The judges will be Charles Martin Loeffler, Wallace Goodrich and Frederick Stock. A decision of a majority of the judges will be binding on all the persons concerned. The competition is limited to American-born citizens or to those born abroad of American parents. The works offered must never have been performed in public and never have been offered at any previous competition.

Norwegian Singer Coming to America

Solvei Ellivsen, who studied with Minna Kaufmann during the latter's visit to Norway in the summer of 1920, has cabled Mme. Kaufmann that she will arrive in this country October 31. Miss Ellivsen stated that she is coming to America for the sole purpose of continuing her studies with Mme. Kaufmann, who is a well known exponent here of the Lilli Lehmann method of singing.

Dux and Pattiera Arrive

Claire Dux, soprano, and Tino Pattiera, tenor, both of whom are to sing leading roles with the Chicago Opera Association, arrived a week ago Tuesday on the S.S. Olympic. Mme. Dux will make frequent concert appearances and she has been engaged to sing at some of Richard Strauss' concerts. Mr. Pattiera is also booked for many recitals.

Berkley's Aeolian Hall Program

Harold Berkley, a young English violinist, will give his first Aeolian Hall recital on Monday afternoon, October 24, playing the Bach A minor and Wieniawski No. 2 concertos, the Max Reger prelude and fugue in B minor for violin alone and shorter numbers by Wagner-Wilhelmj, Kolar, Frontin and Zsolt.

Gadski to Give New York Recital

Johanna Gadski will be heard in recital at Carnegie Hall, New York, on the evening of Sunday, October 30, assisted by the Philharmonic Orchestra, Josef Stransky conducting.



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Orchestral Season Opens Auspiciously—Civic Orchestra Concert Series—Lutheran Rally, October 20—Numerous Recitals Given—Studio, College and Conservatory Notes

Chicago, Ill., October 15, 1921.—The Chicago Symphony Orchestra opened most auspiciously its season on Friday afternoon and Saturday evening, October 14 and 15. Several new critics have made their debut on Chicago dailies this season, the most promising being, without doubt, Paul Bloomfield Zeisler, the son of the famous pianist. In view of the fact that the MUSICAL COURIER has an international circulation and the Chicago Herald-Examiner one that radiates only in a few States, musicians all over the musical world will, no doubt, be pleased to get acquainted with this new writer, who has all the essentials of a splendid musical reviewer. For that reason the reporter of the MUSICAL COURIER uses Mr. Zeisler's review, which appeared in the Chicago Herald-Examiner under date of October 15 to review the opening concert of the Chicago Symphony Orchestra:

Yesterday afternoon, marking as it did the opening of the Chicago Symphony Orchestra's thirty-first season, was the occasion of a mutual welcome extended by the city's musical patrons, and by Mr. Stock and his orchestra, to each other.

On the part of the audience the "salvo" came in the shape of an ovation, tumultuous in its proportions, extended to the beatifically smiling Mr. Stock at his appearance on the stage and to the orchestra as well in the several pauses of the program.

As for the genial conductor and his splendid human medium, "homecoming" was signaled by their most brilliant performance of several brilliant pieces.

The program itself constituted an "embarras de riches," among which the palm must, on the whole, be allowed the Tchaikovsky Fifth Symphony. A melodic touchstone it is, this heroic musical poem, which, if you fail to like music, is not for you.

The perennial joy which is in this great work was experienced yesterday more poignantly than ever, for Mr. Stock conducted it with an even for him unwonted free breadth and fiery sweep, which makes one wonder whether the leader is not growing younger in spirit with each passing year. Especially the second movement, that long vanquished cry in the wilderness, was magnificently done. Both master and men were greeted at the end by bursts of applause which called the former several times from his back-stage retirement.

There was, moreover, the Dohnanyi suite, a fine, typically Magyar thing, which we were more than glad to hear again.

Fluidly orchestrated, it maintains the freedom of form proper to the various parts of the whole. It is imaginative music, this, painting rich pictures for the inner eye.

Particularly to be noticed is the charming romance, a delicate pastoral which gave the oboe and three strings an opportunity for successive obbligato playing.

It was the romance, by the way, in which we first heard the warm, clear, more than ordinarily large tone of our new concertmaster, Jacques Gordon. Of this tall, dark, good-looking young man, late first violinist of the Berkshire Quartet, who was warmly applauded as he took his seat beside Mr. Stock before the concert's opening, we shall have more to say next Friday, when he is the soloist.

The program contained still other good things, the two chivalric overtures of "Tannhauser" and "Leonore" (No. 3), and Georg Schumann's "Dance of the Nymphs and Satyrs," from "Amor and Psyche," a graceful, sylvan thing intended for the light touch which it received at Mr. Stock's hands.

Certainly, the opening of the season can make us wish for no

better things. It is, therefore, with pride and full satisfaction that we again bid Mr. Stock and his "first orchestra" a hearty welcome.

WILL LEAVES CHICAGO SYMPHONY \$16,000.

The will of Mrs. Cornelia J. Aldis, sister-in-law of Thomas Nelson Page, former United States Ambassador to Italy, who died recently, leaves \$16,000 to the Chicago Symphony Orchestra, adding to the fund of \$50,000 left by the dead wife of Mr. Page. The will of Mrs. Aldis forbids any German-born student from benefiting by the endowment.

CIVIC ORCHESTRA'S CONCERT SERIES.

The Civic Music Association, co-operating with the Orchestral Association, announces the first of a series of six Sunday afternoon concerts by the Civic Orchestra of Chicago, Frederick Stock musical director and Eric DeLamarter and George Dasch assistant conductors (for the development of Symphony players), at Orchestra Hall October 23, at 3:30 o'clock.

The Civic Orchestra of Chicago is the only organization in the country where capable players have the privilege of acquiring symphonic training and routine under the actual symphony conditions. Carrying this idea through the soloist of the first concert will be Katherine Wade Smith, a talented violinist and member of the orchestra. Its success has been marked since its inauguration of year and a half ago. During that time eight of its members have been invited to accept positions in the symphony orchestras of Philadelphia, Cleveland, Minneapolis, St. Louis and the Chicago Symphony. Under the guidance of Mr. Stock and his assistant conductors the Civic Orchestra has achieved a remarkable ensemble and it opens this season with a membership of eighty players, including in its ranks many of the best young musicians in the city.

LUTHERAN RALLY, OCTOBER 20.

Thursday evening, October 20, a special rally of all the Lutherans in Chicago will be held at the Medinah Temple in the interest of the Lutheran Memorial Hospital, now being erected at Haddon and Kedzie avenue. The feature of this rally will be an organ recital by the well known organist, Prof. Edward Rechlin of New York. The Chicago Lutheran Hospital Chorus will render several numbers. Addresses will be made by the Rev. E. T. Lams and Judge Oscar M. Torrison. The rally is being staged by the Chicago Lutheran Hospital Association, William F. Schultz manager.

EBBA SUNDSTROM IN FIRST CHICAGO RECITAL.

Elba Sundstrom, the young and talented Chicago violinist, will give her first Chicago recital Thursday evening, October 27, at Kimball Hall. The young artist has arranged an interesting program, well built to display her many violinistic qualifications. There will be Nardini and Saint-Saens' concertos, and Rode-Elman, D'Ambrosio, Debussy, Zolt, Tchaikowsky, Brahms-Joachim, Czerwonky and Saenger selections. Miss Sundstrom counts many friends and admirers in the Windy City.

AMERICAN CONSERVATORY NOTES.

Samuel Ham, tenor, who studied several years with Karlton Hackett, has recently been appointed director of the vocal department of the De Pauw University. Louis A. Webb, pupil of Frank Van Dusen of the Conservatory faculty, is now organist and choir master at St. Barnabas Episcopal Church. Iona Burrows, pianist, artist pupil of Allen Spencer, has been engaged for a concert tour of several weeks with Vera Poppe, the distinguished cellist. Vern McCombs, contralto, pupil of the Conservatory faculty, has been engaged as soloist in the Warren Avenue Congregational Church.

EDWARD COLLINS' PIANO RECITAL.

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mind while listening to Edward Collins at the Playhouse on Sunday afternoon, October 9, opening auspiciously F. Wight Neumann's thirty-fifth year in the concert business. Indeed, Mr. Collins is at ease when playing classic as well as modern compositions and he shines equally well as a composer, as demonstrated by his "Six Characteristic Waltzes," of which, unfortunately, one was eliminated from the program under review. Mr. Collins belongs to that category of sane pianists whose deportment at the piano puts to shame those so-called "contortionist virtuosi" of the keyboard. His readings, likewise, although reflecting imagination, express primarily the thought of the composer and then that of the pianist.

Mr. Collins is a clean-cut artist who knows all the resources of a piano, and his technic is impeccable. His touch is velvety and to all those qualities must be added splendid musicianship, a vivid imagination and poetic insight, which combined with his winning personality are the various reasons for which his recitals are always a source of enjoyment. It may be added that on each new acquaintance with his art Mr. Collins' playing shines more brilliantly, and this especially was manifested at his first recital of the season. His program contained the Bach-Busoni prelude and fugue in D major, Beethoven's G major rondo, a group by Brahms and one by Debussy, "Jeux d'eau" by Ravel, his own waltzes already referred to, "Wavelets" and "Scherzino" by Rudolph Ganz, and in conclusion a Chopin group. It is indeed an agreeable duty to review such recitals as this one, as the remembrance lingers agreeably in the mind of the reviewer, who could pile superlative upon superlative to sing the praise of this artist whose residence here is an added reason for pupils to remain in Chicago.

THE KIWANIS CONCERT.

The Kiwanis Clubs of Chicago, numbering twelve, presented in a complimentary concert at Cohan's Grand Opera House, Sunday afternoon, October 9, Evelyn Scotney, soprano; Igor Sokoloff, cellist, and Rudolph Gruen, pianist. Although the local press at large was not invited, the MUSICAL COURIER received an invitation through the office of R. E. Morningstar, who had charge of the program. Mr. Morningstar's idea is to have the Kiwanis Clubs all over the country present artists of the first class in recitals or concerts. If this plan should be adopted, managers of talent will get a new débouché for placing their artists, and if the concerts that would be booked should be as well given as the one under discussion the Kiwanis Clubs everywhere would be sure to enjoy greatly the entertainment. Igor Sokoloff, cellist of the Philadelphia Orchestra, played the Boellman "Symphonic Variations" and Popper's "Hungarian rhapsody in such manner as to leave no doubt as to his ability on his instrument. Evelyn Scotney, soprano of the Metropolitan Opera, disclosed a lovely voice, small but flexible and of most agreeable quality in "Una voce poco fa," her first selection, which was rewarded by salvos of plaudits. Rudolph Gruen made a distinct hit in his group, including Chopin B flat minor scherzo, Grainger's "Shepherd's Hey" and Schubert-Tausig's "Marche Militaire." The Kiwanis feted him to the echo; they liked his selections and also the splendid manner in which each number was played. A very large audience was on hand.

DOROTHY JARDON AT THE MAJESTIC.

Dorothy Jardon, formerly of the Chicago Opera, with which organization she has left an unforgettable impression as Fedora, has, since then, made an enviable reputation as a star and headliner in vaudeville. Her first entrance in that field since her début in grand opera took place last February at the Palace Theater in New York City. This reporter was there and realized the possibilities that the vaudeville stage afforded Miss Jardon in the way of gaining quick popularity. Since then the gifted songstress has made big strides in her art as indicated by the beautiful manner in which she used her voice, which has now a golden glow and a warmth most appealing to the heart. Such singing as she gave Chicagoans all through the week cannot but help to make so-called "high class" music popular with some of the "low brows" who visit vaudeville houses to enjoy new ragtime melodies and who sneer at ballades. Every one seemed to enjoy Miss Jardon's singing, and if any one reversed this verdict that person evidently must know little about the difficult art of singing, which was beautifully illustrated by Miss Jardon. Better singing, more sweetness of tone has not been heard in the recital hall in many a day and the headliner's reception here foretells a triumphal tour. Next week Miss Jardon is to sing at the Orpheum in St. Louis, then comes back to Chicago to appear at the Palace Theater. A word to the wise and especially to those interested in singing: go and hear her!

FORMER APOLLO CLUB MEMBERS, ATTENTION!

Together with this season's announcement of the Apollo Musical Club's plans, we have received the following letter,

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addressed to former members, asking that we give same as much publicity as possible, since the club desires to secure the addresses of as many former members as possible. After the season's announcements were printed Mrs. A. J. Ochsner suggested that a second "Messiah" be given and former members invited to participate. The idea was approved by all concerned and plans are well under way for this second Christmas concert.

To former members of The Apollo Musical Club:

You know that this is the fiftieth anniversary of the Apollo Club, and special plans have been made to celebrate the event.

One feature of the plan is that former members of the Apollo Club are invited to sing with the Club in two concerts, at both of which the "Messiah" will be sung, once on Sunday afternoon, December 25, and once on Monday evening, December 26.

It is believed that three rehearsals will be enough for these old members to get into the spirit of the familiar music, and become acquainted with the wishes of the director. Rehearsals will be held at Fullerton Hall, Art Institute, Monday evenings, December 5, December 12 and December 19.

You are invited to take part in these concerts and in order that we may know definitely that you will do so, we enclose a card to be returned, indicating your willingness to co-operate in this way, in making the anniversary celebration a success.

We feel sure you will be glad to feel again the thrill of that great music, as we used to do in years past. The entire present management and conductor cordially invite you.

(Signed) HARRISON M. WILD, Conductor.

George Iott, Charles Adams, Joel H. Levy, W. G. E. Peirce, Rollin Keyes, Mrs. C. F. Summy, Mrs. Angus Hibbard, Mrs. F. F. Ainsworth, Lena McCauley, Mrs. W. F. Monroe, Fanny Solitt, Mrs. A. J. Ochsner, Angus Hibbard, Henry P. Williams, George J. Pope, Frederick Wessels, Philo Otis, William F. Hypes, Elizabeth Nash, Charles Curtiss, Charles Lagerquist, Mrs. H. P. Williams, committee of former members.

This is the Apollo Club's fiftieth anniversary and to celebrate fittingly the event the club will present Mendelssohn's "Elijah" at its first concert Monday evening, November 7, with Olive June Lacey, soprano; Louise Harrison Slade, contralto; Paul Mallory, tenor, and Rollin Pease, bass; the "Messiah," Sunday afternoon, December 25, with Anna Burmeister, soprano; Eva Gordan-Horadesky, contralto; L. B. Canterbury, tenor, and William Phillips, bass; Bach's "Mass in B minor," on Monday evening, May 1, with Else Arendt, soprano; contralto not yet announced; Arthur Boardman, tenor, and Walter Allen Stults, bass; Rossetter G. Cole's "Rock of Liberty" and a reproduction of the first concert of fifty years ago, on Tuesday evening, May 2, and Kelley's "Pilgrim's Progress" Wednesday evening, May 3, with Mae Graves Atkins and Ethel Benedict, sopranos; Eugene Dressler and James Haupt, tenors; Theodore Harrison and Walter Boydston, baritones, and Herbert Gould, bass.

MARIE ZENDT TO GIVE CHICAGO RECITAL, NOVEMBER 20.

Under the direction of F. Wight Neumann, Marie Sidenius Zendt, Chicago soprano, will be heard in recital at the Playhouse on Sunday afternoon, November 20. For the occasion Mrs. Zendt has arranged a most interesting program. She will have the assistance at the piano of that expert accompanist, Edgar A. Nelson.

MUSICIANS' CLUB OF WOMEN BEGINS ACTIVITIES.

The concert given Monday afternoon, October 17, at the Fine Arts Recital Hall will be the beginning of the season's activities of the Musicians' Club of Women. The program is to be given by members of the club.

AT THE CHICAGO MUSICAL COLLEGE.

Students in the piano, violin and vocal departments of the Chicago Musical College gave the program in Ziegfeld Theater last Saturday morning.

The Association of Commerce prize of \$100 for the best Chicago song was awarded to Granville English, student of Felix Borowski. The song was sung at the exercises in Grant Park in connection with the fiftieth anniversary of the Chicago fire.

Anne Leonard, student of Mrs. Herdien, has been singing at Pilgrim Congregational Church, Oak Park. Irene Dunn, student of the vocal department, has been scoring success in the East in the title role of the production, "Irene."

LEONORA SPARKES HEARD.

Leonora Sparkes' recital at Kimball Hall, October 14, brought out a well filled house. Miss Sparkes, lyric soprano of the Metropolitan Opera Company, merited the genuine applause she received. She rendered a program admirably chosen to show her artistry to advantage. She possesses a clear, high, not large, but penetrating voice and sings with ease and telling effect and proved a favorite with her audience.

BUSH CONSERVATORY MASTER SCHOOL NOTES.

Harold Triggs, pianist of Bush Conservatory, artist pupil of Mme. Julie Rive-King, has just returned from his vacation in Colorado. On September 15 he gave a concert in Denver at the Municipal Auditorium, at which the audience numbered over 5,000 people. The concert was managed by T. Bidwell McCormick.

Mr. Triggs has just been honored by an appointment as a member of the Master School of Bush Conservatory, which opens this week. Other members of the pianist class are Adolph Ruzicka, who appeared last week as soloist in the Buffalo National American Musical Festival; Melita Krieg, Fyrne Bogle, Margarette Alexander, Sanford Schlusel and Violet Bourne.

Jan Chiapusso, the Dutch pianist, and Mme. Julie Rive-King, world famous artist, will co-operate in conducting the class during the season, and other famous artists will be invited visitors. The generosity of Charles S. Peterson has made possible the establishment of the Master School at Bush Conservatory and thus realizes a life-long ambition of President Bradley to provide free training for artist students as a preparation for professional success.

BUSH CONSERVATORY NEWS.

President Kenneth M. Bradley, of Bush Conservatory, returned from a lecture engagement in Shelbyville (Ill.) on Monday, October 10, where he was invited to address the members of the Women's Club of that city. His subject was "Why Men Should Boost Music," and was in substance the same talk he gave before the Rotary Club of Benton Harbor (Mich.) in August.

Harry Perkins, violinist, and artist pupil of Richard Czerwonky of Bush Conservatory has accepted a position in the violin section of the Chicago Symphony Orchestra. Leola Aikman, soprano, artist pupil of Boza Oumiroff of Bush Conservatory, has recently won a unique distinction in being awarded the \$1,000 prize for Illinois in the

St. Louis Globe Democrat beauty contest. She had remarkable success in her engagements where she has been singing the past week.

Several post-graduate students of the expression department of Bush Conservatory have been engaged for professional readings in the past few weeks, namely: Elma Pearl gave a reading at the Armstrong School on October 7 and has been engaged to direct the production of the school plays given by the members of the Byford School Chorus, John Minnema, conductor; Carol Winslow, who recently gave a reading at the Piano Club of Chicago, has a large class at the Conservatory and also teaches one day a week at Elkhart, Ind.; Cynthia Lou Huckstep has been engaged to direct the City Club Pageant of Bowling Green, Mo.; Vivian Purcell gave a reading of "The Famous Mrs. Fair" before the students of the expression department Tuesday, October 11, and has also been engaged to read the same number at the North Shore Women's Club October 16.

APPOINTMENTS MADE FOR BUSH CONSERVATORY MASTER SCHOOL.

The following young artists have received appointments as members of the Master Classes initiated at Bush Conservatory this season:

Fyrne Bogle Benton, Oklahoma; Beatrice Hellebrandt, Melita Krieg, Adolph Ruzicka, Illinois; Sanford Schlusel, Oregon; Harold Triggs, Colorado; Violet Bourne, Illinois. The appointees in the voice class are: Mrs. Charlotte Jacobs, Nebraska; Maude Bouslough, Julie Manierre Mann, Rose Pearson Burgeson, Illinois; John Minnema, Michigan; Glenn Drake, Iowa; Clay Hart, Kentucky; Jennie Peterson, Illinois; Harriet Hebert, Washington; Esther Thistleton, Illinois. The following have received appointments in the violin class: Ebba Frederickson, Washington; Lorentz Hansen, Kansas; Marion Levin, Illinois; Ebba Sundstrom, Minnesota. Appointments in the composition class have been awarded to: Anna E. George, Galena Meck, Illinois; Jessemin Page, Indiana; Birt Summers, Michigan.

The Master School, in which these classes are being conducted, is made possible through the generosity of Charles S. Peterson, the noted Chicago art patron, and Kenneth M. Bradley, the able president of this progressive institution. The appointments will entitle each of the recipients to one year of tuition absolutely free under the artist teachers indicated. Only very advanced repertory will be studied and the artist students of the Master School are expected

to figure prominently in professional work after a season or two.

AMERICAN CONSERVATORY NOTES.

The Conservatory greatly mourns the death of David Bispham, the great vocal artist, who passed away on October 2. Mr. Bispham, who held a leading position in opera and the concert field for many years, was associated with the Conservatory the last three years.

Grace Kaufman, soprano, formerly artist-pupil of Karlenton Hackett, has joined the concert company called "Chicago Choir Singers," which is booked on a leading Lyceum circuit for all winter.

Philip Warner, pianist, and Laura Turner, soprano, opened the recital season of the American Conservatory by offering an excellent program at Kimball Hall Saturday afternoon.

Helen Axe Brown Stephens, a younger member of the vocal faculty of the Conservatory, died suddenly September 24. Mrs. Stephens was one of the leading sopranos of Chicago and is mourned by a host of friends.

Joseph Taylor, organist, pupil of the American Conservatory, has been appointed to the position of instructor of piano and organ at the Illinois College of Music, Chicago, for the year 1921-22. Mr. Taylor has also recently been engaged as organist at Oakland M. E. Church and at Drexel Lodge, Radiant Lodge, Palmer Square Chapter and Palestine Council.

Edward Eigenschenk, artist-pupil of the organ department, has recently been appointed organist at Ascher's Metropolitan Theater.

BUSH CONSERVATORY.

The Piano Normal Classes at Bush Conservatory are unusually full this season. The course of lectures for the first and second year classes was begun last week, while

(Continued on page 57)

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PHOEBE CROSBY

Receives ovation at Maine Festival

BANGOR NEWS, October 8, 1921.

"If ever the mantle of NORDICA falls again on a Maine singer it will be Phoebe Crosby"

PORTLAND DAILY PRESS

"Has a voice rich in quality and used with discrimination
*** brought out tumultuous applause"

BANGOR EXPRESS

"She proved her right in no unmistakable manner to be crowned as Maine's Mistress of Song"

exclusive direction Walter Anderson 62 W 45 St New York

THE MAINE FESTIVAL

(Continued from page 35.)

nod's "The Fair" and Boito's "Hear Thou the Prayers." Music lovers owe an individual vote of thanks to every member of that splendid chorus, which throughout the year is the spark which keeps the Maine festivals burning.

There were ovations, too, for Conductor and Mrs. Chapman and others who have done so much and given so much that these Maine festivals might live and prosper. By special request the three songs, dedicated to the jubilee anniversary, of which Mrs. Chapman wrote the words and Mr. Chapman the music, were repeated.

NOTES.

The Festival souvenir program is a volume of sixty pages with a silvered cover. One artistically scrolled corner piece encircles the first bar of the "Hallelujah Chorus." Diagonally opposite is a reproduction of the seal of the Pine Tree State. In the intervening space "Maine Music Festival" is inscribed in large silver letters. The book contains a foreword: "A Bit of Retrospect" by Mrs. Chapman, an analysis of the festival programs, portraits of artists, a review of all the choral and other musical works presented during twenty-five years, together with a roll of honor recording the names of those who have been members of the chorus through the cycle of the quarter century.

The unique speech on the occasion of the Festival luncheon Monday noon was that given by Arthur G. Staples, editor of the Lewiston Journal, who insisted that the idea of a music festival originated on the Lewiston fair grounds when Chapman's string of horses from Bethel failed to win. He referred to what the Festival had done in awakening a musical sentiment in Lewiston and Auburn.

The Western Maine Music Festival chorus at a business meeting Wednesday afternoon presented to Director and Mrs. Chapman a large and very beautiful silver tray with vegetable and gravy dishes in handsome design in recognition of their twenty-five years of service in behalf of the

cause of music in western Maine. All of the chorus members have been enthusiastic over the Silver Jubilee and have expressed themselves in very definite terms regarding their appreciation of the work Director and Mrs. Chapman have done.

At the close of the concert Wednesday evening many remained for the ball, for which Chandler's Orchestra furnished the music. Among those present were Helen Yorke, who captivated the audience with her charming personality and fresh, youthful, sympathetic voice, and Ruth Cummings, her accompanist.

If a criticism were to be made of the Festival orchestra it would be, perhaps, that there were some instruments lacking to render a perfect balance in every number. This was perhaps somewhat evident in the lack of volume in certain passages of the "Tannhauser" overture, but no such drawback interfered with one of the most charming orchestral renditions of the intermezzo from "Cavalleria Rusticana" that has been given within Festival memory. It was delightfully done, with exquisite diction and phrasing and perfect responsiveness to Conductor Chapman's mood. The Liadow number, "Une Tabatiere a Musique," which followed, was another delightful bit, gay and fanciful, and captivatingly done. Nor was there any noticeable lack in the orchestra following the first night's performance.

The finale of the first night Festival program was the rendition of the Prayer and finale from "Lohengrin," which was given by Nordica and associate artists at the first Maine Music Festival, and was repeated Monday evening by Miss Ponselle with Fernando Guarneri, Raymond Otis Hunter and Mr. and Mrs. Ernest J. Hill.

On the night of the opening concert, after the audience had dispersed, there came an aftermath for the chorus and artists when a flashlight photograph was taken of the assemblage, not forgetting the charming background arranged by Brown, which featured the silver idea current at the twenty-fifth festival through backdrapes carrying a wealth of silver stars mounted upon midnight blue. Apparently emulating Ponselle, who had been at the piano during one

of her song numbers, Guarneri, the jovial baritone, sat down at the piano during the interval of waiting for the photographers to get their apparatus in place and dashed off several numbers with which the chorus were familiar and in which they and the other artists joined him. A flashlight of the artists was taken following the flashlight of the chorus.

The decorations this year at Exposition Hall were unique. The days of Cleopatra were suggested in the Egyptian columns, silver stars against deep blue hangings and a brilliant sunburst blazing overhead above the chorus. There were also pale yellow and white festoons to complete the background, while at the chorus entrances, right and left, blazed forth from pillars the numerals, "1897-1921," which announced the Silver Jubilee occasion.

The officers of the Maine Music Festival Association, Eastern and Western branches, are as follows: Eastern Association—Harold Hinkley, president; Douglas A. Crocker, vice-president; Wilfrid A. Hennessy, secretary; Sarah P. Emery, treasurer; executive committee, Harry D. Benson, Wilfred A. Finnegan, Harry W. Libbey, Franklin E. Bragg, Harold Hinkley, Otis Skinner, Douglas A. Crocker, Harry B. Ivers, Adelbert W. Sprague. Western Association—A. S. Woodman, president; F. E. Boothby, vice-president; S. W. Bates, clerk; John M. Gould, treasurer; executive committee, A. S. Woodman, S. W. Bates, Julia E. Noyes, John M. Gould, F. E. Boothby, Mrs. Herbert J. Brown, George F. West, W. C. Allen, Mrs. John G. Gehring.

The week of the Maine music festivals was a busy one for Miss Ponselle, who sang in Bangor on Thursday, October 6; in Worcester, Mass., October 7, and in Portland, October 10, scoring a tremendous success on each occasion.

Eastern Maine is very fond of telling a festival anecdote anent Director Chapman and the great Calve. In the contract of each festival artist is a clause providing that he or she will sing at a rehearsal. Calve refused to take this matter seriously, and Director Chapman, having learned the previous evening of her avowed intention not to be present at the rehearsal the following morning, he bearded the lion in its den—the den happening to be a beautiful and luxuriously furnished private car. "I'll give you three minutes to make up your mind whether to sing at the rehearsal to-morrow morning or not to sing at the festival at all, in which case I will inform the audiences and the musical world in general that you have broken your contract," he is reported to have said. It was a tense situation, but just before the second hand showed the third minute was up, the diva gave her consent. Not only that, she is said to have thrown her arms impulsively about her visitor with the words, "You're the first real manager I ever met. You know how to make me mind."

At the Festival luncheon, given on Monday at the Falmouth Hotel, covers were laid for 200, and among those at the head table were President George F. West of the Portland Chamber of Commerce; Governor Percival P. Baxter, Mayor Charles B. Clarke, Prof. and Mrs. William Rogers Chapman, Rosa Ponselle, Dr. and Mrs. Henry Stiles Bradley, Helen Yorke, Mr. and Mrs. Fernando Guarneri, Miss Prilick, Mr. and Mrs. Francesco Bocca-Fusco, Dr. and Mrs. James F. Albion, Mr. and Mrs. Raymond Otis Hunter, Mr. and Mrs. Charles Marshall, Mr. and Mrs. Arthur G. Staples, Phoebe Crosby, Mildred Bryars, Attilio Marchetti, Mrs. M. N. Drew, Mrs. C. S. Yoke.

Of the Maine Music Festival chorus one of the State papers comments as follows:

The Festival is a great event not only in Bangor but in all the surrounding sections, in fact it may truly be said, to the entire State of Maine, for the lovers of music very generally attend the concerts either at Bangor or Portland.

Mr. Chapman and his faithful assistants have done more than build up a great musical event; more than to create and continue for a quarter of a century a remarkable series of concerts at which the greatest musicians of the world have been heard; more than to bring to Maine these wonderful artists usually heard only in the great cities. Such an accomplishment is great but to us the highest asset of the Maine Festival is its contribution to musical culture and its effect upon the people of the state through the several choruses.

Once a year the work of the chorus members receives its meed of applause from the concert patrons but this work continues through the year. At a very small expense the lovers of music in many of the cities and towns of Maine are able to gain instruction and opportunity for practice by their membership in the chorus, giving them much enjoyment as well as training. They are afforded another interest in life and one that yields them constant self-improvement. And through the chorus members the love of music and culture is spread through the state. We believe that the influence of the Festival has had much to do with the great spread of the study of music in the schools.

The Maine public appreciates the Festivals. It attends the annual concerts and gives its tribute to the wonderful programs there offered. But the patrons should not neglect to testify to their appreciation of the work of the chorus for such is the backbone of the Festivals.

And speaking of rehearsals, these institutions were as popular as ever and as well attended, even the rain apparently being unable to affect the enthusiasm of those who attended.

Mrs. Charles Marshall joined her husband on Monday and was one of the most popular of the Festival guests of honor during the three days.

It was a noteworthy fact that the audiences at the twenty-fifth annual Maine Music Festivals were larger than they have been in years.

The section "In Memoriam" in the program book this year contained notices about George E. Smith, president of

(Continued on page 57.)

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"You have found the easiest and most fascinating way to study music, taking from it the drudgery which discourages so many." Harold C. Clickner (Teacher), New Brunswick, N. J.

"Have given up exercises and find your method of technique and memorizing give better results than anything I ever used, in fact that I could not obtain at all. I have found in the last few days a wonderful increase in speed, finger control, ease of playing, accuracy." Edmund J. Fenn (Student), Brooklyn, N. Y.

There is no other living teacher, I am confident, who can accomplish with pupils what you can." Mrs. Julia Hempstead Bull (Teacher), (deceased, late of Chicago.)

"Let me say to you that you have invented the most rational and psychological system for the study of music that I have ever known." Jose Goyenechea (Teacher), Maestro Normal, Cuba.

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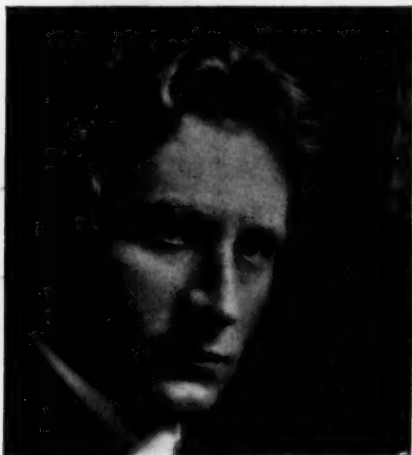
Tributes to Grainger's Artistry

It was on a fine sunshiny morning in the early fall, when a representative of the *MUSICAL COURIER* paid a visit to Percy Grainger, the eminent pianist-composer, at his new home in White Plains, N. Y.

The spot chosen by Mr. Grainger is ideal, the house spacious and the furnishings in keeping with Mr. Grainger's artistic taste. Arriving at the depot, the writer hailed a taxi, and after riding but a short distance along beautiful avenues, the Grainger home was reached. Mr. Grainger and his charming mother greeted the writer with their accustomed courtesy and hospitality which at once strengthened the feeling of friendship between all. After enjoying the beautiful scenery, and drinking in the invigorating air from the veranda of the Grainger home, on which the artist spends much time composing, the writer (being greatly impressed with the surroundings) asked the host to show him the interior of the new home.

Mr. Grainger, with his usual modesty, endeavored to pass unnoticed the many valuable gifts which were scattered through the rooms, but the scrutinizing eye of the newspaper man prevented this. The writer ventured the remark: "The furniture in your home is extremely fascinating to me inasmuch as it differs materially from the general run of such goods found in our American homes," to which Mr. Grainger replied: "This is a portion of our belongings which just came over from London where they were stored during the war."

Of unusual interest were the many rare and precious gifts which were presented to Mr. Grainger at various times by great artists, royal personages, and other famous people the world over. Mr. Grainger said: "I prize first and foremost the watch and chain worn by Eduard Grieg for fifteen years prior to his death, which the Norwegian composer's widow gave me." In the Grainger collection many rare and priceless objects are to be found, among them a beautiful box used by Liszt for many years as a receptacle for his letters; a baton owned by Joachim with which Brahms and Wagner had conducted. This baton was presented to Mr. Grainger after he had conducted his Passacaglia "Green Bushes," at a symphony concert of the London Queens Hall Orchestra. Among the art treasures found in this home are numerous gifts of the great American painter, John Sargent (who is himself a fine musician), embracing originals and photos of his works. Another



PERCY GRAINGER,
Pianist-composer.

highly cherished gift is a collection of articles formerly belonging to Hans Christian Andersen, the Danish writer of "Fairy Tales." This collection contains among other things a lock of Andersen's hair, several letters, drawings and other relics.

Questioning also brought to light that mother and son have been eager collectors of peasant and primitive art in the many lands in which they have traveled, and have gathered together a unique number of exquisite embroideries from Russia, Scandinavia and other European countries, as well as a very extensive collection of native African, American, Indian and South Sea Island beadwork. Besides the originals are several copies by Grainger himself (who is a passionate student and lover of the art of beadwork) including a necklace he made as a gift to his mother, and upon which he worked for over sixty days. After having partaken of tea and other refreshments, and as the time was growing late, the *MUSICAL COURIER* representative, much to his regret, departed, but before doing so, his hosts exacted a promise that he would call again at an early date.

M. W.

Van Vliet Scores in Williamsport

Cornelius Van Vliet, the well known Dutch cellist, who occupies the position of first player of that instrument in the reorganization and merging of the National Symphony with the Philharmonic Orchestra, recently appeared in Williamsport, Pa., in concert, and, according to the *Gazette Bulletin*, scored "a great hit." This paper goes on to extol his "unusual virtuosity" and the "extraordinary effectiveness" of his art; the *Sun* notes his "flawless technique" and "remarkable versatility"; while the *Grit* sums up his performance as being produced by "the greatest master of the cello ever heard in Williamsport."

On October 14 Mr. Van Vliet appeared in Watertown, N. Y., in a concert under the auspices of the Women's Club. During the season in New York alone the cellist will make over sixty appearances with the orchestra.

A Transcontinental Tour for Stanley

Helen Stanley, soprano, opened her concert season with recitals October 3, 4 and 5 in Quebec, Montreal and Ottawa, in which cities she is a favorite because of her successes while a member of the Montreal Opera Company. These recitals were particularly interesting because of their being joint programs with Edmund Burke, baritone, of the Royal Opera, Covent Garden, London, who, since his return the

last of September to his native Canada, is looked upon not only as an artist but as a hero, owing to his valiant service throughout the war.

Mme. Stanley and Mr. Burke will also appear in joint recital on November 4 in Massey Hall, Toronto. Mr. Burke, after filling numerous engagements in Canada, will be heard in concert in this country. Mme. Stanley's engagements include recitals in a number of Eastern cities, appearances with orchestras, and a transcontinental tour.

Thaddeus Rich Wins Praise as Conductor

Thaddeus Rich conducted the Philadelphia Festival Orchestra at the recent Asheville Festival, and that he won high praise from the critics is proven in the attached paragraphs culled from the *Asheville Times*:

Quite the outstanding artistic achievement of this concert in which Mr. Marshall starred was the playing of the Philadelphia Festival orchestra, under Thaddeus Rich. In the interpretation of Strauss's "Death and Transfiguration" the musicians justified themselves in a notable degree. Mr. Rich read the score with deep understanding of its content. He aimed for a high level and attained it. The phrasing, the nuances, the building of climaxes and the emphasis of those niceties which make an interpretation were all in evidence last evening. Moreover, the orchestra musicians devoted themselves to their tasks with a sincerity which brought forth something worth listening to.—*Asheville Times*, August 12.

I feel that much credit for the musical success of the festival is due to the skill and conscientiousness of Conductor Rich and his musicians. They have had a great deal of work to do—with both rehearsals and performances—and not once have I observed any inclination to slight whatever demanded earnest attention.

The audience was vigorous in its approval of the orchestra and its leader in the presentation of all the numbers on last evening's program, which included as a finale the thunderous 1812 overture of the colorful Tchaikowsky. There was vitality in the effort of every instrumentalist at the closing concert, and it contributed materially to the enjoyment derived by the people who were present to hear.—*Pierre V. R. Key* in the *Asheville Times*, August 14.

Ziegler Back; Sembach Engaged

Edward Ziegler, assistant director of the Metropolitan Opera Company, returned recently to New York from a trip to Europe. On landing in Havre, Mr. Ziegler was met by the news of Caruso's death and later there came the unexpected death of another Metropolitan tenor, Josef Mann, so that what he had planned for a vacation trip with his family turned out to be a very busy time.

Johannes Sembach, the German tenor, it was also learned through him, has completely recovered his voice after an operation for an abscess in the throat, and will sing the entire coming season, instead of sharing it with Mann, who dropped dead on the Berlin Opera stage during a performance of "Aida."

Hempel Helps Vienna Charity

Frieda Hempel, who will soon be on her way back to America, gave a concert on October 5 in Vienna. Every seat was sold and encore after encore demanded, the crowd remaining until the lights were put out. After the recital, Hempel contributed 250,000 crowns—about \$1,500—to the relief fund for Vienna children.

Spalding to Play at Paris Conservatory

Albert Spalding, who will not be heard in his native country this season but will make an extended tour of the Continent, has been invited to play the Beethoven concerto at one of the special concerts given by the Societe des Concerts aux Conservatoire in Paris, with the Conservatoire Orchestra. It is indeed a great honor for Mr. Spalding to be invited to appear at these concerts, as it is one of the most difficult engagements in all Europe to obtain for any one but an artist of French birth.

Mr. Spalding, who has been spending the summer at St. Jean de Luz, on the southern coast of France, started his concert tour early in October in Holland and will appear in all the principal musical cities in Belgium, Norway, Sweden, Denmark, Finland, Italy, France, Spain, England, Egypt and possibly also South Africa before he again returns to this country. Andre Benoist will be his accompanist on the entire tour.

Cora Chase Presenting Scott Songs

Among the prima donnas who are using John Prindle Scott's "The Wind's in the South" is Cora Chase, the new coloratura of the Metropolitan Opera. She wrote Mr. Scott during the summer: "While looking over some music in the Boston Music Co. warerooms yesterday I found your 'Wind's in the South' and feel I must tell you what a joy it was to find it. I shall use it in my concert work, and I think it is the finest modern song of its kind that I have heard."



ELLEN RUMSEY

Contralto

Soloist, Mendelssohn Choir, Toronto

Ellen Rumsey, young mezzo soprano, is the possessor of a voice of moving warmth and beauty and rare sincerity of expression.

She is young and winsome, with a beautiful voice that captivated everybody even when she seemed a bit afraid of such an austere adult role.

In the quartet section of the work the four voices blended into a surprising ensemble of contrasts, in which her voice was the effective, sympathetic link.

—*Musical Canada* (by Hector Charlesworth).

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LEGINSKA AND PUPILS RETURN.

Right to left: Leginska, with Evelione Taglione and Paula Pardee, two of the pianist's artist-pupils, snapped on a very rough day on the Canopic coming back to America.



ESTELLE LIEBLING,

who will introduce Rhea Silberta's new song, "Samson Said," at her Aeolian Hall recital on October 25. (Charlotte Fairchild photo.)



MARION ARMSTRONG,

the Scotch-Canadian soprano, who with Betty Tillotson, composer, has just returned to New York, after spending the summer in Pictou, Canada. Miss Armstrong has several dates which she will fill this fall, and her annual recital will be given later in the season at Aeolian Hall, for which an interesting program is being arranged.

ALFREDO MARTINO AT ASBURY PARK.

One of the snapshots shows the noted vocal pedagogue ready for a fishing trip; in the other his companion is Carlo Zanelli.



F. REED CAPOUILLEZ, basso cantante, whose recital at Chalif Hall, opposite Carnegie Hall, Tuesday evening, October 25, will consist entirely of works by American composers, among the songs being some to be sung for the first time.



WILSON LAMB,

the well known vocal teacher of East Orange, N. J., several of whose pupils have appeared in public with marked success. Mr. Lamb will also open a studio in New York very soon.



NINA MORGANA,

who scored a success singing at Williamsport on September 29. October 30 she will appear with Martinelli at the Hippodrome in New York; November 18, in Albany, N. Y., and two days later in Chatham, Canada. (Photo © Mishkin.)

MAY PETERSON GLAD TO BE BACK.

While the Metropolitan Opera soprano had the best kind of a time abroad last summer, she expressed herself upon her recent return to New York as being glad to be back. The accompanying photographs of her also convey that impression. In the group from left to right are: Miss Peterson, Mr. de Forest (the Radio expert), Mrs. and Mr. Herman Knox. (Tresilian photo.)





THE KNUPFERS ABROAD.

Mr. and Mrs. Walter Knupfer, with their little daughter, spent the summer abroad, as the accompanying snapshots, taken in Switzerland, show. Mr. Knupfer, who is head of the well known Knupfer studios in Chicago, is one of the most successful piano teachers in Chicago and counts among his pupils many professionals. The Knupfers have returned and reopened their studios, where all indications point toward a very active season.



KATHARINE HAWLEY AND FRANCES WATSON
have just closed a successful summer season at their studio at Briarcliff Manor, and have started their winter classes in rhythmical expression in a large and beautiful studio at 253 Madison avenue, New York. (Nicholas Muray photo.)



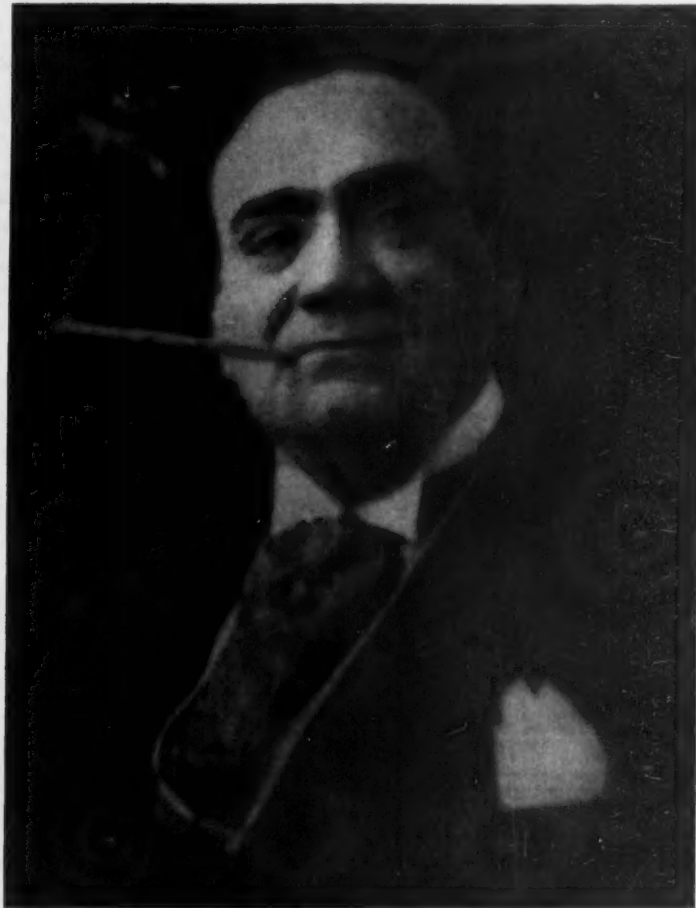
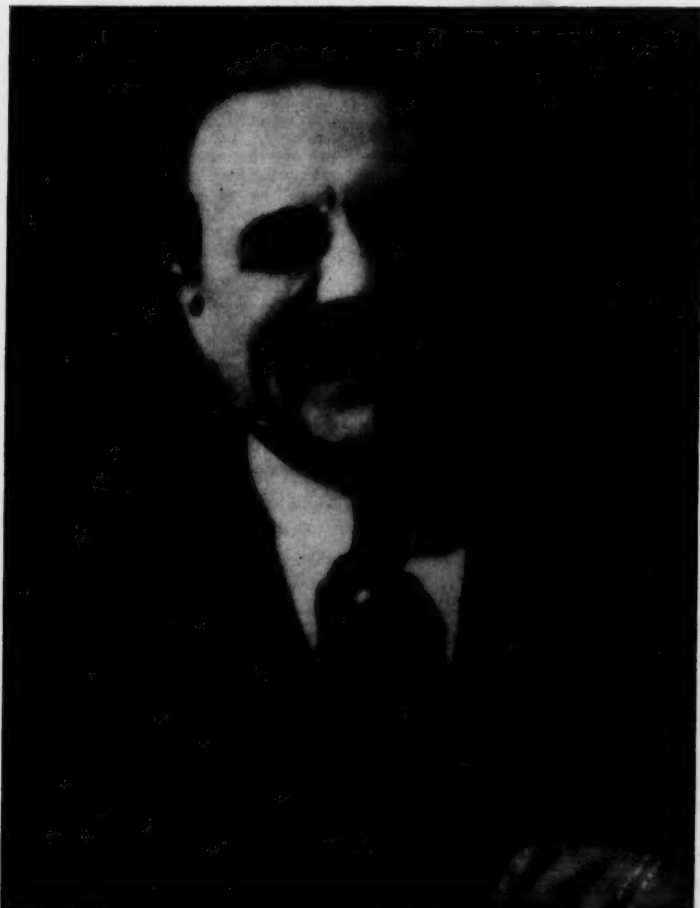
CHARLES CARVER,

basso, photographed while vacationing in the mountains of northern New Jersey.



LoDESCA LOVELAND,

the American dramatic soprano, who sailed on October 8 on the S. S. Makura for a concert tour in Australia and New Zealand. Miss Loveland bears the signal honor of "entrée" to the governmental circles of those countries through the personal commendations of the Australian Federal representative in America. She will return to America via China and Japan in May, 1922. Miss Loveland is a pupil of Alice Garrigue Mott. (Otto Sarony photo.)



FRIENDS IN LIFE AND DEATH.

This very characteristic pair of pictures represents Enrico Caruso and Enrico Scognamiglio, photographed less than a year ago, when both of them thought of death as a thing far remote from the two smiling, happy, buoyant men who were boyhood friends, and continued to be chums until the moment when the Grim Reaper came and took first the great tenor and a few weeks later the other member of the hitherto inseparable pair. It seemed as though Fate had intended to link them in destiny, for they fell ill at about the same time last spring. It is a consoling thought to the families and friends of the two Enricos that somewhere in the Elysian Fields they may be walking together arm in arm and consorting fraternally in spirit as they did here below in the flesh. Those who had grown accustomed to see Caruso and Scognamiglio together at the opera, on the avenue, and wherever art and artists were to be met, will miss the familiar picture of the jovial pair, always in merry converse, always full of the joy of life, and always the observed of all observers. (Photos by Bettini Syn., Ltd., New York.)

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Edward Johnson Plans Busy Winter

Edward Johnson, the tenor, dropped in to see the *MUSICAL COURIER* a few days after he returned from Italy, bringing with him the characteristic smile which has made so many friends for him, both on and off the stage, on either side of the ocean. What Mr. Johnson did and saw while he was abroad was related in one of his letters published in the *MUSICAL COURIER* of October 6. He found it very difficult to refuse the flattering offer made him by Impresario Scandiani for the important season which is coming at La Scala this winter under Toscanini's artistic direction, but his American operatic and concert engagements prevented him from doing so. Mr. Johnson said that it is an interesting sign of the times for this foremost Italian leader to enlist services of several American artists. Margaret Sheridan, soprano, who has made a decided hit in Italy, although she has not sung yet in her native country, and Charles Hackett will be among the singers there, and Mr. Johnson sincerely regretted that his other engagements prevented him from joining the company. He is already off on a concert tour which precedes his season with the Chicago Opera, making twelve appearances during October in Canada and the West. There is no



EDWARD JOHNSON.
Tenor.

better evidence of the satisfaction given by an artist than a re-engagement, and it is interesting to note that Mr. Johnson will have sung in Cleveland no less than six times in three seasons when he goes there in a short time for two appearances with the Cleveland Orchestra under Nikolai Sokoloff, conductor. He is to sing with the orchestra two new works by the interesting young Italian composer, Ildebrando Pizzetti—"I Pastori," to a poem by d'Annunzio, and "Passiggiata," the text by Giovanni Papini. Mr. Johnson's offering of them at Cleveland will be their first performance with orchestra anywhere.

With the Chicago Opera he will be busier than ever before and will be given the opportunity to appear in a number of works of the standard repertory as well as in the special operas in which he has most frequently sung heretofore. Among the roles scheduled for him is that of Hoffman in "The Tales of Hoffman," which is to be revived this season.

Raymond Hunter in Concert and Opera

Raymond Hunter, baritone, was eulogized as follows after a concert appearance in Bayonne, N. J.:

Raymond Hunter gave the audience the treat of hearing a real operatic voice handled in a most artistic fashion.—Bayonne Review, Bayonne, N. J.

Mr. Hunter has a big voice under excellent control and possesses in addition an unusual sense of artistic interpretation.—Bayonne Times.

While on tour with the Ralph Dunbar Opera Company Mr. Hunter scored as Little John in "Robin Hood" and as Toreador in "Carmen." This is what two of the dailies had to say about his singing in these operas:

Raymond Hunter as Little John has an amazingly pure voice and is indeed well suited to his part.—The News Scimitar, Memphis, Tenn.

Raymond Hunter as Escamillo made an exceptional hit with his splendid rendition of the Toreador Song.—Wheeling Daily News, Wheeling, W. Va.

Hempel Honors Jenny Lind

On October 6 a laurel wreath was placed on the marble bust of Jenny Lind in the Aquarium—formerly Castle Garden—to commemorate the 101st birthday of the singer. The remembrance came from Frieda Hempel, still in Europe, who appeared as the Swedish nightingale at the historical centennial concert in New York City. Greta Hoving was chosen by the prima donna to represent her.

The ceremony took place in the presence of Dr. Charles H. Townsend, director of the Aquarium; officers of the New York Zoological Society, and the following members of the Jenny Lind centennial committee: Mrs. John W. Alexander, Gertrude Parsons, Dr. Johannes Hoving, Messrs. Benjamin Prince, Leonidas Westervelt and W. L. Bogert and Col. Selden E. Marvin.

Maier and Pattison Open Wells College Season

The past two seasons it has been the custom of Dr. Emil Winkler, Dean of Music at Wells College, Aurora, N. Y., to open his concert course with a recital by Mischa Levitzki. As Mr. Levitzki is not appearing in America this season, the honor of initiating the series there fell this year to Guy Maier and Lee Pattison, who also are under the Daniel Mayer banner. They played there on October 10, and at the same time made their first appearance for the season.

J. W. F. Leman Conducting and Teaching

J. W. F. Leman closed a most successful season of orchestral concerts on the Steel Pier at Atlantic City on September

18. In addition to his activities as conductor, Mr. Leman does considerable teaching. One of his pupils, Dorothy Bible, toured from coast to coast and was heralded as a finished violinist. Leonard Epstein and several other equally prominent violinists who are now members of our great orchestras have studied with Mr. Leman. Roy Comfort, Mary Harmon, Gladys Minton, John Richardson are other students from the Leman studios have won deserved success. Mr. Leman says that he enjoys his teaching and that although his conducting requires the major part of his time, he always hopes to keep a limited portion of time to teaching.

Cincinnati Recognizes Value of Orchestra

The Junior Chamber of Commerce of Cincinnati recognizes the civic asset of a fine symphony orchestra to a city. Its members are showing a very live interest and enthusiasm in promoting a broader interest in the popular concerts of the Cincinnati Symphony Orchestra, of which Eugene Ysaye is conductor. Their slogan is, "Every seat sold at every concert." To that end, they have organized committees and are conducting a campaign. They realize that the city, like any business concern, must advertise itself in order to succeed, and that its most effective civic advertisement is the symphony orchestra. Herbert Koch is president of the Junior Chamber, and Arthur H. Heitz is chairman of the symphony orchestra committee. Members of the committee have made addresses at all the high schools to bring before the students the educational value of the symphony concerts. After a large meeting Tuesday night, October 4, thirty-five of the members, under the direction of Walter Heermann, gave a delightful concert, proving that there is real musical ability within its membership. Thomas J. Kelly made a fine address on the importance of the orchestra in the life of the city.

Jessie Pamplin Sings for Carreño Club

Jessie S. Pamplin, contralto, gave the opening recital of the season for the Carreño Club of St. Petersburg, Fla., September 20. According to the St. Petersburg Times Mrs. Pamplin presented an unusually well arranged program, ranging from the classics to modern composers and sung in Italian, French and English. The same paper stated that the singer possesses a rich contralto voice, with every tone wonderfully smooth and perfect, and that she sang with equal grace and ease in each of the three languages. The numbers which were especially well received were "La Separation," Rossini; "The Dream," Horsman; "The Dewdrops Glitter," Rubinstein; "Le Moulin," Pierné, and "My Heart Is a Lute," Woodman.

Does Advertising Pay?

The following interesting letter, which explains itself, was recently received from an advertiser who had taken some space in the Opportunity Department of the *MUSICAL COURIER*: "Please discontinue the 'want' advertisement I had in the *MUSICAL COURIER*, which I ordered inserted four times. I should have written you this last week, for the first insertion brought numerous replies and I succeeded in obtaining the studio that I desired. Subsequently, the second insertion of the advertisement brought many more replies, and I find that only one insertion would have been necessary. This shows how closely your paper is read."

Schelling to Play in Charleston

Ernest Schelling has been engaged by the Charleston Musical Society of Charleston, S. C., for a recital on Sunday afternoon, November 13, taking the place of Erno Dohnanyi who will probably not visit America this season.

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Season 1921-22

A GENERAL EDUCATION FOR MUSIC STUDENTS

Should a Music Student Who Intends to Make Music a Career Either as Artist or Teacher Have a High School or College Education?

The Musical Courier in connection with its forum for the discussion of a general education for music students, sent out a list of questions to a large number of persons prominent in the world of music. Some of the answers are printed below.

The questions were as follows:

QUESTION SHEET.

1. Are the ages mentioned—between thirteen and seventeen, and between seventeen and twenty-one—very essential to the music student who wants to acquire a virtuoso technic, or can a virtuoso technic be acquired after twenty-one, with, of course, a certain amount of youthful training?
2. Can a child give the time to school work as specified in our letter and still find time for the proper study of music?
3. Will a general education aid a musician to be a better musician?
4. Should a distinction be made between players and teachers? Should not all music students aspire primarily to be players, not teachers? In other words, should a teacher teach who cannot play? And should these distinctions and considerations make a difference in the course of education to be pursued by students?

ALBERT SPALDING

1. It is absolutely essential to acquire fundamental technic between the ages of thirteen and seventeen for all aspiring virtuosos. In the case of the violin the groundwork must be laid even prior to this—at the latest from ten on. Piano technic can, I believe, be acquired later.

2. Yes, if the day is properly programmed. Two to three hours' practice regularly adhered to and conscientiously performed is the minimum. At least one hour in the early morning, before school, should be arranged for. It can be done.

3. Yes.

4. No. There are, however, many good teachers who, lacking great interpretative powers, are able to impart to students many things they themselves cannot perform more than properly, and vice versa, many brilliant virtuosos, who are unable to transmit their gifts. But, in general, it is safe to say that the experience of actual attainment is a better guide to good teaching than the idle dreams and theories of a disappointed pedagogue.



Illus. News Photo

ERNEST BLOCH

1. They are very essential. . . . As a rule it seems too late to acquire a virtuoso technic after twenty-one. The greatest part of the technic ought to be acquired before that time. There are, of course, exceptions.

2. This depends entirely upon the individual cases, musical gift, will power, etc. As a rule it seems difficult to concentrate upon both things with equal attention.

3. Without a doubt.

4. No. We need good orchestral and chamber music players, chorus singers, and gifted, enthusiastic teachers, and not so many virtuosos.

Their musical education must be the same for the first years. Study of piano is indispensable in all cases. Indispensable, too, are ear training, thorough study of rhythm, melody, harmony, form, counterpoint, fugue, etc. Later the students may be divided according to their respective branches, and educated along lines that correspond the best to the future requirements of their career.



Ignaz Friedman Wins High Praise

The following excerpts from Ignaz Friedman's press notices tell of his recent successful South American tour:

"Last evening closed the engagement of the celebrated Polish pianist. It was certainly one of the most notable of his recent appearances. In two numbers especially of this remarkable program, Friedman exhibited his mighty talent, namely, the sonata, op. 58, by Chopin, and the Schumann fantasy—this last, a stupendous composition rich in beauty and novel musical themes. In both of these compositions Friedman proved that he unites with his powerful artistic temperament, a gracious intelligence, capable of weighing with perfect equilibrium and precision those ideas of the great composers which present themselves."—El Pais, Montevideo, July 7, 1921.

"Ignaz Friedman, the marvellous Polish pianist, already so greatly admired by our musical public, gave his recital last evening at the Albeniz Theater. Like his preceding performances it was a brilliant success. The large audience which crowded the hall was carried away with delight by the extraordinary lyricism which characterizes the performer together with an exceptional technic. A master-workman of an exquisite musicianship."—El Dia, Montevideo, July 13, 1921.

"The frenzied ovation which acclaimed his performance of 'La Campanella,' by Liszt, a composition which has been interpreted by all the great pianists who have appeared here at the request of the public, was a more imposing manifestation of admiration than was ever known here under the same circumstances. . . . It suffices then to say that Friedman has revealed himself this season as even more complete, more emotional, more pianistic and delicate than in his last engagement."—La Nacion, Buenos Aires, July 11, 1921.

"Friedman's recital was of pre-eminent artistic value; a performance which confirmed yet again the opinion which we have always held concerning this surpassing artist. The evening opened with the B minor sonata by Liszt, a composition which must be very well interpreted, where the colorings, the shadings, must be notably clear if the music is to be sincerely enjoyed. Friedman's work in this direction was remarkable, especially in the repetition of the themes in B minor and B major and also in the epilogue, which was played in stupendous fashion. . . . The last division of the program was given over to Schumann's 'Carnival,' a composition as many sided as it is original, both in conception and in its completed form, and let us say at once, that given as it was by Friedman it was the most important work of the evening, disclosing as it did both the interpretive powers and the artistic personality of our pianist. This series of harmonies, demanding a combination of the rarest qualities in the artist, has found its best interpreter in Friedman, who in fragments such as the 'Introduction,' 'Paganini,' the 'March of David's Bunder against the Philistines,' exhibited a faultless technic, pouring forth all the riches of an infinite delicacy in the Chopin 'Ave,' 'Promenade' and 'Valse Noble.' Friedman was greatly applauded at the end of the program and gave as encores several of his own compositions, a valse of Chopin, and a selection from the 'Valkyrie' (Wagner-Liszt). The performance closed with a unanimous and merited ovation for the remarkable work of the artist."—La Manana, July 16, 1921.

"To mention the qualities of this prodigious artist, who unites a faultless technic with the most exquisite sentiment, would be merely repeating what is said of him wherever he has appeared. Friedman interpreted the monumental sonata in B minor which Liszt dedicated to Schumann, with veritable mastery. There were sublime moments, above all in the singing passages of the andante and in the unfolding of those admirable themes which together constitute the chief beauty of this work."—La Razon, Montevideo, July 15, 1921.

"Of all the artists who have visited Montevideo during the past twenty years, not one has set the heartstrings of his hearers vibrating like Ignaz Friedman.

Perhaps Harold Bauer idealizes the compositions which he plays with the same poetic fervor as Friedman, and perhaps Bauer, like Friedman, possesses the incomprehensible power of transmitting, by means of his own amazing vibrations, that hidden 'Soul' which is in us all but which we find with difficulty in manifesting to the outer world. Friedman is a lover of tone—or, more correctly, he holds in religious adoration the tone peculiar to himself; for Friedman, transported by a temperament of extreme sensibility produces a tone essentially his own, peculiarly his own, and for that reason not to be confused with the tone of any other pianist. To Friedman tone is the aim and end of his idea of beauty. It sums up his

complete work. Chopin himself, if he were playing his own works, could be no greater (player) than Friedman, nor could he phrase his delicate musical rhythms, his innumerable musical fantasies with more 'nuances' nor with greater depth of expression than this Polish artist with his extraordinary temperament. And the same may be said of the soul of Schumann, of the revolutionary technic of Liszt, of the solemnity of Brahms, even of the characteristic playfulness of Friedman the composer; all are translated by Friedman the interpreter, in a manner simply divine. To listen to Friedman is to reverently Art personified in this colossal interpreter."—El Plata, December 7, 1921.

Sevcik Scholarship Winner's Romantic Story

Ithaca, N. Y., October 10, 1921.—Frances Ella Yontz, nineteen-year-old American girl, winner of the 1921 Otakar Sevcik master violin scholarship at the Ithaca Conservatory of Music, has spent the last nine years of her life in Germany, where she was practically a civilian prisoner during the World War and also braved death on a number of occasions during the German revolution. She returned only last year to America. She was successful against one hundred other competitors from all sections of the United States in being awarded the coveted Sevcik scholarship, besides being rewarded by the gift of a valuable violin offered by Louis J. Bedell, a violin manufacturer of Dunedin, Fla., to the winner.

Born in Copenhagen, Denmark, Miss Yontz's mother died when she was two years of age. An infant, she was brought to America, and when four years old was adopted by George Yontz, of Cripple Creek, Col. She lived there until she was nine years old. Showing an aptitude for the study of the violin, Miss Yontz then went to Leipsic, Germany, to study her chosen art. Mrs. Yontz, her foster mother, accompanied her abroad, and remained with her for two years before returning to America.

The American girl enrolled as a student in 1912 in the Leipsic Conservatory of Music, remaining there until 1919, when she was graduated. She was the recipient of the "premium," a proficiency award for scholarship, only one of which is awarded each two years.

In 1917, when America entered the war, the Germans wanted to intern Miss Yontz, but through her guardian's intervention a ruling was made that she was a Danish subject and not subject to internment. She was, however, placed under surveillance and was required to report at frequent intervals at police headquarters. She suffered considerable hardships, and, with thousands of others in Leipsic, became greatly weakened because of undernourishment. In 1917 Miss Yontz's left arm became impaired as a consequence of her weakened condition.

After the allied victory of 1918 Miss Yontz completed her studies under Prof. Hans Sitt at the Leipsic Conservatory and prepared to return to America. Fate again intervened. Following the armistice, revolution raged in the large German cities. Cannons boomed day and night in the Leipsic streets and rifles cracked incessantly. For eight days Miss Yontz and other members of her household remained barricaded within doors. Once a Red revolutionist fired his rifle point-blank at Miss Yontz while she inadvertently stood at a window, but fortunately his aim was not perfect.

Miss Yontz returned to America in 1920, her mother joining her in Sweden and accompanying her back to the Yontz home at Standing Stone, Pa. Recently she came to Ithaca to visit Mr. and Mrs. Martin B. Yontz, Mr. Yontz being a brother of her foster father. She tried for the Sevcik scholarship and successfully triumphed over a large field of skilled competitors.

L. E. M.

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tenor, who scored splendid success with Mana-Zucca's new song, "Nicharo."



ELLEN BALLON RETURNS.

Ellen Ballon, the Canadian pianist, who at her Aeolian Hall concert and her appearance with the New York Symphony Orchestra last spring made a tremendous success, has just returned to New York after an extended vacation in Canada and the Adirondacks. Miss Ballon, who is booked for a number of recitals and orchestral appearances for the coming season, is now very busy with the preparation of her programs for a series of recitals to be given in Aeolian Hall after the first of the year. This young Canadian artist, who has won the hearts of her audiences not only by her mastery of the keyboard, but also by the charm of her personality, has proven to be a great favorite, especially with the music clubs and societies.



OSCAR SEAGLE'S NEW STUDIO AT SCHROON LAKE, N. Y.

Oscar Seagle's sixth summer season at Schroon Lake has just closed. Mr. Seagle this year had an unusually brilliant class, and, as a number of his older pupils are now ready for professional work, he plans to spend part of the winter with them in New York. Frieda Klink gives her second New York recital November 3, and several others will be heard in recital later in the season, as will Mr. Seagle himself. An old barn on the Seagle place was transformed into a very charming studio, where Mr. Seagle has done most of his teaching this year. By next summer a number of bungalows will be erected on the Olivan estate, and eventually there will be accommodation for 150 pupils. A conservatory will be established there, which will be open for six months of the year. Music in all vocal branches will be taught, as well as languages, expression, etc. Mr. Seagle's place is away up on a hill amid the pines, balsams and redars. The elevation of 1,400 feet is ideal and the view superb. Sickness and colds are unknown and Seagle finds the pupils often make more progress in the six months' course at Schroon than in several seasons in the city.

EMMA A. DAMBMANN,

New York contralto and founder and president of the Southland Singers, with her secretary and friend, Sophie Luchmann, about to "take the air" in a seaplane, at Catalina Island, Cal., August 4, on her three months' tour of the West which included Yellowstone Park, the Grand Canyon, etc.



VALENTINA CRESPI.

who will give her first New York recital early this Fall after notable triumphs abroad and several successful concert appearances in this country, was born in Milan, of Italian-Roumanian parentage. She graduated at the Milan conservatory and studied also with Hubay and Parent. She has played with The Bucharest Philharmonic (under Sir Henry Wood), Queen's Hall; the London Symphony Orchestra, and recitals in London, Paris, Vienna, Zurich and various cities of Italy and Roumania. At her latest London recital she played Bach, Sibelius, Valdez, Drigo, Wieniawski, Paganini, Schubert and Bazzini. She was heartily received and the entire London press was favorable.



AMY NEILL,

the violinist, kodaked while enjoying a vacation at Blue Hill, Me.



ETHEL FRANK,

the charming soprano who stirred London with her singing last spring, spends her summers on the "stern and rock-bound coast" of Massachusetts. She is shown here about to start for the tennis courts, where she wields a winning racquet, and with her devoted Boston terrier, who answers to the operative cognomen of "Tosca." Miss Frank returned to Europe on the S. S. Olympic on September 24 and opened her present tour of England on October 11 as soloist with the Liverpool Philharmonic Orchestra, Sergei Koussevitzki conducting. Appearances in the largest English cities are to follow this engagement, including several as soloist with symphony orchestras as well as a third appearance with the London Chamber Concert Society.



RUTH KLUG,

the young American pianist, who is to give her first European concert in Amsterdam, Holland, on February 15, 1921, playing the following day at The Hague.

ACROSS THE COUNTRY

Atlanta, Ga.—(See letter on another page.)

Boston, Mass.—(See letter on another page.)

Chicago, Ill.—(See letter on another page.)

Fort Wayne, Ind., September 20, 1921.—The Morning Musical season of six concerts will begin on November 9, with the Cleveland Symphony Orchestra. The series will be given this year in the Palace Theater. The other artists booked through the Bradford Mills agency are Pavlowa, Vasa Prihoda, Queen Mario, Albert Salvi in joint recital with De Gomez, and Guy Maier and Lee Pattison. The Palace Theater has a larger seating capacity than the Majestic where the concerts were heard last year.

A dance recital of unusual excellence was given in the Temple Theater by Paul Bachelor, a local boy who is assistant ballet master of the Chicago Opera Association ballet; Kenneth Gano and Arthur Monet, of the same organization, and a number of Mr. Bachelor's pupils. The diversifications were varied, colorful, and gracefully executed, the girls taking part ranging in ages from five to twenty years. "Carnival," a romantic ballet in one scene, with music by Schumann, was cleverly done by Bachelor, Monet, Charlotte Mahurin, Nellie Eggeman, Lillian Hans and Glen Rollins. These dancers, and Dorothy Wispert, also gave as the concluding number, "Soiree Orientale," a suite from the "Prince Igor" ballet. Miss Mahurin went to Chicago a few days later to study for professional work. Mr. Bachelor secured his engagement with the Chicago Opera Association through Mary Garden, for whom he danced during her engagement in this city last season. He has had years of preparatory work, and his home city is proud of the fact that he has "arrived."

A. Leslie Jacobs, who studied organ in Paris under Joseph Bonnet and Abel Decaux the past year, returned home recently, and was tendered a reception and banquet by the C. E. Society of St. John's Reformed Church soon after his arrival. Mr. Jacobs gave a short recital during the evening, and made a public appearance in the same edifice, assisted by Evelyn Hinton, contralto. Great improvement was noted in the work of Mr. Jacobs since his sojourn abroad. His part of the program consisted of the concert overture in C minor (Hollins), "Noel" (Henri Mulet), choral prelude "We All Believe in One God" (Bach), Tempo di Minuetto (Guilmant), prelude and fugue in G major (Bach), "Elves" (Bonnet), "In the Twilight" (Harker), and "Caprice Heroique" (Bonnet). Mr. Jacobs left on September 17 for Granville, Ohio, where he has accepted the instructorship at Dennison University. While in France he also studied piano with Isadore Philip, and theory with Jean Koenig.

Prof. George Weller arranged a well balanced sacred concert in St. Paul's Lutheran Church, which was given by the Fort Wayne Lutheran Choral Society for the benefit of a college for colored people in Greensboro, N. C., and included Handel and Mendelssohn numbers. Other artists on the program were Luella Feiertag, lyric soprano of this city, who has done considerable professional work in Chautauqua, light opera and concert, and Prof. M. Lochner, instructor in music at Concordia Teachers' College at Lake Forest, Ill.

The Girls' Glee Club of Northwestern University appeared at the First Evangelical Church. The club toured Northeastern United States and Canada. Its personnel is made up of singers from all parts of the Middle West.

One of Ralph Dunbar's light opera companies played in this city for two weeks. "Firefly" was given the first week, and "Prince of Pilsen" the second week. The organization was a very creditable one, the principal vocalists being Dorothy Shirley, Jackson Murray and William Read. Ease, flexibility, and purity of tone were especially noticeable in the work of Miss Shirley.

Gaston Bailhe, a graduate of the Paris Conservatory, and head of the Paris School of Violin in this city, has resigned as leader of the orchestra at the Jefferson motion picture house, which position he has held for a number of years, and has accepted a similar post with the Orpheum Theater.

Florence Lang, talented lyric soprano, has returned to Chicago after spending the summer with her parents. Miss Lang is head of the voice department of the North Shore Conservatory of Music, and soloist at the Edgewater Presbyterian Church. She expects to continue her concert work this season, and will appear in Tulsa, Okla., at an early date. Miss Lang's voice was formerly contralto, but has been changed into a lyric soprano.

Los Angeles, Cal.—(See "Music on the Pacific Slope.")

Oklahoma City, Okla.—(See letter on another page.)

San Francisco, Cal.—(See "Music on the Pacific Slope.")

Selma, Ala., September 15, 1921.—September 13, Mrs. Rosa Franz Harper gave a delightful home-musical honoring her sister, Mrs. Henry Franz, of New Orleans. Selma's best musical talent was represented on an excellent program

by the following soloists: Henrietta Harper, pianist; Marie Smith, soprano; Mrs. Wellborn; Mrs. August Rothschild; Mrs. Bowie Smith, soprano; Ora Ballinger; Mrs. W. W. Harper, soprano; Mrs. Striplin, soprano, and Annelu Burns, violinist.

Music Study Club officers for the coming year are Mrs. G. Bowie Smith, president; Mrs. Robert Holroyd, corresponding secretary; Mrs. Clement Ritter, treasurer, and Alonzo Meek, chairman of concerts. The active membership of the club is already full, numbering thirty-five. The associate membership list will include all subscribers to the concert course, arrangements for which are now being perfected.

Oramay Ballinger, supervisor of music in the Selma public schools, has been given the position of violinist with the Broad Street Presbyterian choir. Miss Ballinger is a recent graduate of the Cincinnati Conservatory of Music and plays with rare correctness and beauty of tone.

Among solo numbers this month at the Selma churches were "Ave Maria" (Bach-Gounod), Mrs. W. H. Striplin, soprano, with violin obligato, Miss Ballinger; "In My Father's House Are Many Mansions" (Ward Stearns), Dr. Hunter Allen, baritone; "Oh Lord Be Merciful" (Bartlett), Mrs. W. H. Morrison, soprano; "I Come to Thee" (Caro Roma), Ernest Leatherwood, tenor; "Cavatina" (J. Raff), Oramay Ballinger, violinist.

Spartanburg, S. C., September 30, 1921.—Prof. Louis Bennett, director of the Spartanburg Music Festival, appeared before the meeting of the festival directors here on the afternoon of September 27 and outlined the tentative program of the 1922 festival, which will be held next spring. At this meeting the following officers were reelected: R. H. F. Chapman, president; Victor Montgomery, vice-president, and L. W. Jenkins, secretary and treasurer. It was decided to increase the membership of the Spartanburg Music Association to two hundred, and that these two hundred members become guarantors for each succeeding festival, unless they submit in writing their resignation. This plan will eliminate the task of annually hunting up guarantors. Before giving the directors the program, Prof. Bennett stated that there would be several innovations both in the manner of presenting the festival and the work of gathering the children and the grown-ups together for the two choruses. The children will be given better representation in the 1922 festival and will be assigned work that will display to better advantage their ability. The "Legend of St. Elizabeth" will be sung on oratorio night; this will be by the local chorus, assisted by several artists. The second night, opera night, there will be given two operas instead of one—"Pagliacci" and "Cavalleria Rusticana." Prof. Bennett is in communication with several of the larger symphony organizations relative to orchestration. As soon as the contract is closed, the orchestra which will play at the Spartanburg 1922 festival will be announced. Artist night will be featured by the presence of Martinelli. Another innovation in the make-up of the program is the appearance of a pianist, Erwin Nyiregyhazi, and a violinist, Raoul Vidas, on the same afternoon. Cecil Arden will be one of the festival artists, doing both solo and opera work. Other artists will be announced later. Rehearsals for the chorus will begin October 18.

Troy, N. Y., September 20, 1921.—The concert program for Troy includes the following: October 25 (evening), Mabel Garrison, soprano, under the local management of Sate Ehrlich; November 16 (evening), Troy Vocal Society with Royal Dammun, baritone, as soloist; December 6 (evening), Carolina Lazzari, contralto, and Paul Kochanski, violinist, under Chromatic Club auspices; January 10 (evening), two piano recitals by Guy Maier and Lee Pattison, under Chromatic Club auspices; January 18 (evening), Troy Vocal Society with Helen Tas, violinist, as assisting artist; March 9 (evening), Troy Vocal Society with assisting artist; March 16 (evening), New York Symphony Orchestra with George Barrere, flutist, as soloist, under the management of the Chromatic Club; April 27, Louis Graveure, baritone, Chromatic Club auspices; May 3 (evening), Troy Vocal Society with assisting artist. All the concerts are to be given in Music Hall. In addition, Miss Ehrlich will present Josef and Rosina Lhevinne, distinguished Russian pianists, early in February.

The Emma Willard Conservatory of Music has officially adopted the Progressive Series of Piano Lessons as the basis of instruction in the piano department. This series is a national standard in schools, colleges and universities, and complete adoption has been made in order that the conservatory connected with the Emma Willard School and Russell Sage College may become identified with the nation wide movement for the standardization of music teaching and thus become allied with hundreds of other institutions throughout the country.

The Troy Conservatory is to present a series of lectures this winter on music, and during the season concerts will be presented at the Conservatory and the Y. M. C. A. auditorium. The enrollment in the Conservatory is larger than any in the history of the institution.

The Troy Music Study Club is to study American music this winter and at each of the monthly meetings, which begin early in November, members of the club will read es-

CONCERT ANNOUNCEMENTS

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says and present illustrations of the works of American composers.

Prof. Charles B. Weikel, of the Troy Conservatory of Music faculty, who is director of the newly formed Schubert Club, a chorus of female voices, plans many concerts and other activities for the coming season.

NEW YORK CONCERT AND OPERA ANNOUNCEMENTS

Thursday, October 20

Guy Maier and Lee Pattison, two-piano recital, afternoon..... Aeolian Hall
Nelson Illingworth, song recital, afternoon..... Town Hall
Symphony Society of New York, Kochanski, soloist, afternoon..... Carnegie Hall
Emil Telmanyi, violin recital, evening..... Aeolian Hall
Eva Gauthier, song recital, evening..... Town Hall
Akimoff, song recital, evening..... Carnegie Hall
"Barber of Seville," evening..... Manhattan Opera House

Friday, October 21

Lyell Barber, piano recital, afternoon..... Aeolian Hall
Ethel Grow, song recital, evening..... Town Hall
Helena Marsh, song recital, evening..... Aeolian Hall
Symphony Society of New York, Kochanski, soloist, evening..... Carnegie Hall
"La Boheme," evening..... Manhattan Opera House

Saturday, October 22

Symphony Society of New York, children's concert, morning..... Aeolian Hall
Mabel Garrison, song recital, afternoon..... Carnegie Hall
"Carmen," afternoon..... Manhattan Opera House
Christiaan Kriens, violin recital, evening..... Aeolian Hall
"Il Trovatore," evening..... Manhattan Opera House

Sunday, October 23

Symphony Society of New York, afternoon..... Aeolian Hall
Nyiregyhazi, piano recital, afternoon..... Carnegie Hall
Elena Gerhardt, song recital, evening..... Town Hall
Erika Morini, violin recital, evening..... Carnegie Hall
De Luca, Piatro and Mina Elman, joint concert, evening..... Hippodrome

Monday, October 24

Harold Berkley, violin recital, afternoon..... Aeolian Hall
Edmond Clement, song recital, evening..... Aeolian Hall
Michel Gusikoff, violin recital, evening..... Town Hall
Anna Pinto, harp recital, evening..... Carnegie Hall

Tuesday, October 25

Juliette Arnold, piano recital, afternoon..... Town Hall
Letz Quartet, chamber concert, evening..... Aeolian Hall
Luella Melius, song recital, evening..... Carnegie Hall
"Rigoletto," evening..... Brooklyn Academy Music

New York Musical Attractions

"Blossom Time" (musical comedy on the life of Franz Schubert), Ambassador Theater.

"Bombo" (Al Jolson's revue), Jolson Theater.

"Get Together" (extravaganza), Hippodrome.

"Music Box Revue" (with all-star cast) The Music Box.

"Sally" (last season's phenomenal musical show), Amsterdam Theater.

"Shuffle Along" (all negro revue), Sixty-third Street Theater.

"The Last Waltz" (new Strauss operetta), Century Theater.

"The Love Letter" (musical play), Globe Theater.

"The Merry Widow" (the famous operetta, last week), Knickerbocker Theater.

"The O'Brien Girl" (George M. Cohan's revue), Liberty Theater.

"Tangerine" (musical comedy), Casino.

"The Greenwich Village Follies of 1921" (spectacular revue), Shubert Theater.

FEATURE PICTURES THAT CONTINUE.

"The Three Musketeers" (the Fairbanks masterpiece), Lyric Theater.

"Theodora," Astor.

"Peter Ibbetson," Criterion.

"Nobody's Fool," Central.

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Pavlowa Has Four New Ballets

When Anna Pavlowa, after new triumphs in London and Paris, comes to the Manhattan Opera House October 31 for a two weeks' engagement, prior to her coast to coast tour of more than a hundred American cities, she brings with her four new ballets.

The one entitled "Polish Dances" is perhaps the most interesting of these from a historic as well as from a choreographic standpoint. Mme. Pavlowa claims to have received inspiration for the composition of this ballet from a scene which she witnessed during the time of the Polish Declaration of Independence. The scene is a Polish village done by the painter Drabik, who is known as the Polish Bakst, the music a medley by popular Polish composers.

In "Fairy Tales," another novelty, Mme. Pavlowa has used the stories of "Princess Florina," "The Blue Bird," "Cinderella," "Little Red Riding Hood," "Puss in Boots" and other delightful Mother Goose characters. The music is by Tchaikowsky.

"A Norse Idyll" tells the story of a shipwrecked fisherman who is washed ashore to a picturesque village beside a fiord and is brought back to life amid the rejoicing and feasting of the entire village. The music for the ballet is by Grieg.

The striking innovation of the fourth new ballet, "Dionysius," is the invention of Nicolas de Lipsky, the famous Russian painter, which effects the visual change from one scene to another, without the lowering of the curtain or the movement of scenery. This is accomplished by the reaction of paints—materials and colors—on the stage canvasses to the qualities of lights thrown upon them. The same remarkable metamorphosis is affected in the costumes by the de Lipsky formula. The music for this ballet is by Tcherpnin.

Arthur Middleton's Many Engagements

Arthur Middleton, baritone, who appeared in recital at Aeolian Hall, New York, Sunday afternoon, October 9, has been heavily booked as usual this season to sing from coast to coast. He opened his extensive concert tour this season at Buffalo, N. Y., October 3, at the National American Music Festival. Immediately after this performance he went to Worcester, Mass., in time for the rehearsals of "Pilgrim's Progress," which was given at the Festival there with himself in the leading role of Christian. Besides this oratorio Mr. Middleton also appeared in concert at the Festival. The rest of October he sings in the East. He appeared in Utica, N. Y., on October 17.

The first part of November will find Mr. Middleton in the West, where engagements have been booked for him in Oklahoma and Nebraska. The middle of the month he comes east again to sing in Pennsylvania and Connecticut, returning in time to sing at Topeka, Kans., October 25. After his Topeka engagement, dates in Arkansas, Oklahoma, Kansas and Arizona follow in rapid succession. On December 18 Mr. Middleton will be in San Francisco. In California he appears a score of times. On January 6 he sings in joint recital with Paul Althouse in Denver, Colo. The remainder of January will find his time divided between Texas and Kansas. On January 31 he sings in Kansas City, followed by appearances in Nebraska in early February. This same month and part of March he will be in the Northwest in the States of Washington, Oregon, Utah and Montana. After these appearances he returns to California to sing in that State and Nevada and Arizona. The end of March will see him in Iowa and Minnesota. April finds no let up in the activities of the baritone, with many appearances in the East booked for him that will keep him busy into May.

Another Memorial Concert for Caruso

Pier Adolfo Tirindelli paid a fine tribute to his beloved friend Caruso by arranging a memorial concert at Emery Auditorium, Cincinnati, Saturday, October 15. The Cincinnati Conservatory Orchestra played a group of numbers and also accompanied the quartet and choral numbers from the Verdi "Requiem." An "Elegie," written for the occasion by Mr. Tirindelli and dedicated to the departed singer, was scored for full orchestra. It is Italian in style, as it should be, considering the nativity of both the composer and the singer, the greatest of his generation. A film showing Caruso in a dual role is so wonderfully conceived and executed that tears came from the friends who witnessed its first production after the great artist's passing. It is proof that Caruso was not only a great singer and actor, but a pantomimist of supreme excellence.

October a Busy Month for Lillian Eubank

As the following list of engagements, booked for Lillian Eubank by her managers, Harry and Arthur Culbertson, indicates, October is proving exceptionally busy for that prominent American contralto: October 4, Mt. Carroll (Ill.); 6, Mt. Pleasant (Ia.); 7, Peru (Neb.); 10, Vermillion (S. D.); 11, Yankton (S. D.); 13, Valley City (N. D.); 17, Ellendale (N. D.); 18, Mahpeton (N. D.); 19, Moorhead (Minn.); 20, Faribault (Minn.); 21, Northfield (Minn.); 23, Brainerd (Minn.); 24, Nashwauk (Minn.); 26, Mankato (Minn.); 27, St. Peter (Minn.), and 31, Mansfield (Ohio).

England Likes Grainger's Works

Sir Henry Wood again performed Percy Grainger's works at three of last season's Promenade concerts, which found such favor with the large audiences that encores always were demanded. Grainger's orchestral works have been performed by Sir Henry Wood every season at Queen's Hall, London, for the last eight years. The popular English conductor, Arthur Payne, has also been giving fine performances of Grainger's works at Llandudno. His choral and orchestral compositions will be performed many times during the coming season in the United States and Canada. Dates for the performances in New York and Boston will shortly be announced.

Lois Ewell to Sing in Boston

Lois Ewell, who will be remembered as the leading prima donna of the Century Opera Company, is returning to the

operatic stage with the company, which began its season of opera in English in Boston last week. Miss Elwell will sing first in "Manon" and then in "Trovatore," to be followed by "Aida" and "The Jewels of the Madonna."

Cecil Arden Sings at Clarence Mackay's

The following report appeared recently in the New York Herald and describes fully the impression created by Cecil Arden, contralto of the Metropolitan Opera Company, when she sang at Clarence Mackay's estate at Roslyn, L. I., for the building fund of the War Memorial Neighborhood House:

"There were gathered together nearly 2,000 persons from Roslyn and the neighboring towns, some having motored from New York. The surroundings for the concert were



CECIL ARDEN,
Contralto.

unusual and artistic. It took place in the flower garden of the estate that seemed like a bit of Versailles, for it was laid out after plans of the famous landscape gardener Le Notre, who lived at the time of Louis XIV.

"Standing on the marble terrace with the fountain playing in the background, Miss Arden made an exquisite picture gowned in a Nattier blue costume. She looked as if she had stepped out of a Watteau painting. Her numbers included: 'Il est doux,' from Massenet's 'Hérodiade,' 'The Waters of Minnetonka' by Lieurence, and Leoncavallo's 'Mattinatre.' As encores she sang 'Dixie' and 'Carry Me Back to Old Virginia' with the accompaniment of the Marine Band (the President's band), which came especially from Washington for this occasion."

Prindle Scott Returns

John Prindle Scott, the song writer, has returned from his summer vacation at MacDonough, N. Y., and is at his residence studio, 554 West 113th street, New York, for the fall and winter season.

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BRILLIANT SEASON IN SAN FRANCISCO

Two Weeks of Opera Furnish Rare Treat to Music Lovers

San Francisco, Cal., October 3, 1921.—Last night the brilliant season of opera to which this city has been treated by the Scotti company came to a close with a program presenting acts from various operas and the complete production of "The Secret of Suzanne." The vast Exposition Auditorium was crowded and the enthusiasm and splendid "get-together" feeling that was evident between singers and audience proved how welcome these songbirds have been in this city.

The season opened on September 19 with Geraldine Farrar and Antonio Scotti in "La Tosca," and a brilliant night it was, with Scotti at his best in the Machiavellian role of Scarpia. The opera was beautifully staged and the superb orchestra was handled with intelligent authority by Gennaro Papi. Mario Chamlee, who sang Cavaradossi, gave the role a comprehensive and emotional interpretation that won the enthusiastic approval of the audience.

The second night "The Barber of Seville" was given a memorable performance. Stracciari, as Figaro, gave a masterful reading of the difficult part, and touched it with a humor that made even the non-Italian-speaking audience grasp the comedy of the lines. The "Largo al factotum" inspired a storm of applause. This great artist has won for himself a shrine in the hearts of our music lovers. Charles Hackett, as Count Almaviva, sang as if inspired, his exquisite, limpid voice floating out over the vast auditorium in tones of a celestial beauty. He captured the enthusiastic approval of the Latin listeners as an American singer rarely does. Rosina, as sung by Angeles Ottein, the Spanish coloratura, was a charm-

ing character. Her voice is brilliant, perhaps a little lacking as yet in warmth, but the youthful witchery of her personality is a delight to behold. Paolo Ananian was an excellent Don Bartolo and Giovanni Martino a quaint and humorous Basilio.

ALICE GENTLE TRIUMPHS IN "LA NAVARRAISE."

It was "Alice Gentle Night" on Wednesday evening, when this splendid artist appeared in "La Navarraise." The passion of her voice, so rich and vibrant in its remarkable range, and the thrill of her acting from the love scenes to tragic madness, inspired an ovation that has but rarely been equaled in this city. She brought her listeners to their feet, shouting in their enthusiasm. That Miss Gentle is a genius, endowed with a divine spark, has been evinced in every role in which she has appeared throughout the season. The program opened with "L'Oracolo," and while it is built around the Chinatown of San Francisco the audience who know so well the Oriental character, did not find it particularly convincing from this viewpoint. It was, however, most attractively staged, and gave a true impression of the Chinese quarter.

Fulgenzio Guerrieri directed both operas. He is a conductor to whom this city has long paid the highest tributes.

FARRAR A SUPERB ZAZA.

It was a crowded house that greeted Geraldine Farrar when she appeared as Zaza, a role looked upon as her greatest, and surely the one she makes the most interesting. If her voice sometimes disappoints her acting never does, and she gave to her portrayal of this music hall

singer all the audacity, sensuous appeal and joy of unrestrained living that the role demands. Farrar was a flame of life and the flame swept through the audience, at times perhaps bringing a shock with it to those who were not prepared for the abandon of her acting. Alice Gentle as the sullen mother of Zaza, was an astonishing figure, with her beauty completely disguised but her voice ever lovely. Stracciari, as Cascart, sang admirably. Especially beautiful was his aria, "Zaza, piccola zingara." Morgan Kingston made much of the role of Dufresne, not a morally enviable role to assume, but vocally he left nothing to be desired.

OLGA CARRARA A FINE AIDA.

Olga Carrara and Alice Gentle shared first honors in the presentation of "Aida." Mme. Carrara has a beautiful voice which she uses intelligently and with a depth of emotion and purity of tone. Her acting, too, was effective and she made a decided impression in this first San Francisco appearance. Miss Gentle's Amneris will live long in the memory, not only because of her vocal excellence, but also because of the majesty of her characterization. Greek Evans was a fine Amonastro. Jose Palet has a fine quality of voice, but he mars his performances by giving to the very limit of his capacity, which makes his tones somewhat strained at times and "throaty."

QUEENA MARIO AND HISLOP CHARM IN "LA BOHEME."

Lovely Queena Mario, whose charm of personality has so keen an appeal, shared honors with Joseph Hislop, who sang a memorable Rodolfo in "La Bohème." This was one of the most delightful performances of the entire season. There is no opera more popular with music lovers, and none having a greater human interest and heart appeal. If Queena Mario is an ideal Mimi Hislop is an equally ideal Rodolfo, and together they made an exquisite pair of lovers such as is seen but rarely upon

(Continued on page 54.)

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PRE-SEASON NOTES

FROM OKLAHOMA CITY

Oklahoma City, Okla., September 26, 1921.—The coming season in Oklahoma City will open most auspiciously from a musical standpoint, for never in the annals of its musical activities have there been such prospects. Local clubs are growing in interest as well as in numbers; organizations are combining in an effort to promote music, and individuals are putting forth great endeavor toward its advancement.

An announcement of much local interest is the opening of a center through which local artists may offer their services to the public, and to which those wishing to secure the best of talent may apply. It will be known as the Fine Arts Service Bureau, with Edith Merrick, local pianist and head of Merrick Studios of Fine Arts, as promoter. Eight years ago Miss Merrick located in Oklahoma City, having come here from Texas. She became connected first with the Musical Art Institute. Later she took up her work with the New Studios, and after a year or two opened a studio of her own at 121 West Sixth street. Aside from the booking of local talent, Miss Merrick plans to furnish leading artists of the country for concerts. Associated with Miss Merrick is Mildred Jennings, a pianist, who comes here from Shawnee. She attended the Chicago Musical College and Southern Methodist University of Dallas.

Introducing the new artists of the Merrick Studios of Fine Arts, Miss Merrick entertained with a reception. Wayne Campbell and Ruth Chism are in charge of the dramatic department at the studios this year; Vera Bump is a new member of the piano department, and Esther McRuer, well known as a professional whistler, will instruct in whistling.

Mrs. P. E. Glenn, contralto of Oklahoma City, who has been appearing in song recitals in Mississippi, has achieved great success there, according to recent accounts received here. Following the filling of several special engagements in Mississippi, Mrs. Glenn will go to Missouri for several appearances, returning to Oklahoma City on November 1.

A NEW VOCAL STUDIO.

Sascha Racovitch, Russian tenor, will open a studio in Oklahoma City for the instruction of voice. Racovitch comes to Oklahoma City from Tulsa, Okla., and has lived in the United States eight years. He was a student of Kousnezoff of Petrograd, and Lamperti of Rome.

Phillip A. Laffey, violinist, is a new acquisition to musical circles of Oklahoma City. Laffey comes to Oklahoma from Chicago, where he was in charge of the violin department of Chicago Conservatory, under Frederic Grant Gleason.

THE APOLLO CLUB.

The Apollo Club of Oklahoma City is one of the strong musical organizations of the state. It was organized twenty-one years ago, with George Sahlberg as first president. Newton Avey, who served as president for a number of years, is now the only charter member. Ernest Crawford was the first director, and through his excellent management and directorship has built up a great organization. He was succeeded by Edwin Vaile McIntyre, one of the leading organists of the state, who for eight years directed the club, but who was compelled to resign three years ago on account of ill health. Edgar M. Cooke is now directing the club for the third year, and to him is due a great deal of credit for its success. For the last five years it has been its policy to give a series of three concerts annually in conjunction with an artist of national fame. The purpose is to bring to this city American singers who have not been heard here before.

The club is composed of business men, who are working toward the advancement of music in Oklahoma City, rather than for any personal gain, and there is probably no other city in the United States of the same size that can boast of a stronger organization of singers; H. Earl North has again been chosen president of the club, and a new pianist has been elected—Floyd Russell—who will succeed Ernest A. Calhoun, resigned.

The coming season bids fair to be a brilliant one in its work. Rehearsals have begun and in conjunction with the local Ladies' Music Club, work will begin immediately toward the presentation of one of the Sunday afternoon recitals, which will be a weekly feature of the winter season here. Concert artists already booked under the auspices of the Apollo Club for this season are: Cyrena Van Gordon, October 31; Riccardo Martin, January 23; Margaret Romain, April 5. The club will also sponsor a concert to be given December 5, by Louis Graveure, who will appear here the second time, by request.

Amanda O'Connor, pianist and pipe-organist of Oklahoma City, has tendered her resignation as organist at St. Paul's Cathedral, after sixteen years of consecutive service. The appointment of her successor has not been made. Miss O'Connor is a member of the Ladies' Music Club, MacDowell Club of Allied Arts, Pianists' Club, and also has large classes in piano and organ instruction.

Herbert Ricker, eighteen-year-old pianist, whose musical talents have attracted considerable attention, left his home in Chickasha, Okla., this week, for Richmond, Va., where he will continue his studies. He is enrolling in the Richmond school at the request of John Powell, noted pianist, who appeared in recital at Oklahoma College for Women, at Chickasha, last winter. Mr. Powell, having heard Ricker play, requested that he be sent to the school in Richmond, where he might give him personal instruction.

NEW SCHUBERT CLUB DIRECTOR.

Clark Snell, baritone, was chosen as the new director for the Schubert Choral Club, at a recent meeting held in the Women's Clubhouse. Mr. Snell succeeds L. J. Barton, resigned. Upon the recent resignation of the president, Mrs. Ralph McNeese, Mrs. Earl Vir Den, soprano, was chosen as president. Mr. Snell, for four years was instructor of voice at the University of Oklahoma, and for the last two years studied under Herbert Witherspoon.

PIANISTS' CLUB MEETS.

The Pianists' Club held an interesting meeting recently at the home of Hyla Florence Long, when arrangements were completed for the bringing to Oklahoma City of Percy Grainger, pianist, who will appear in piano recital in Central High School auditorium October 17. Those names that have just been added to the club membership are: Hattie Johnson, Mrs. John A. Reck, Mrs. Charles M.

Thacker, Mrs. Glen Davis Boardman, Mrs. Jules Bloch, Mrs. John Miller, Mrs. John H. Miley, Jennie Loucks, Mrs. Oscar Bogue, George C. Lill, Ira Row, Edith Merrick, Lucy Duke, Thelma Snodgrass, Pauline Roberts, Dana Lewis, Pauline Crites, Juenita Light and Jarmie Revelle. Special guests present were Mrs. Fred Milan, Catherine Milner, Messrs. John Miller, John H. Miley and C. R. Loucks.

NOTES.

At a recent noonday luncheon, given by the Kiwanis Club, held in Huckins Hotel, Mrs. Creighton B. Burnham was given an ovation. Mrs. Burnham has composed and set to music a "Song to Kiwanis," which was sung in a quartet by Mrs. M. A. Sanders, soprano; Mrs. O. R. Harri-man, contralto; Oscar Ecks, bass, and Grant Sinclair, tenor. Mrs. Burnham presided at the piano.

Hathaway Harper, who for many years has been instrumental in bringing to the city the best musical talent of the country, has booked Frances Alda, soprano, and Gutia Cassini, cellist, October 14; Grace Wagner, Renato Zanelli and Frank LaForge, November 12; Ernest Hutcheson, pianist, December 12; Pavlova and her ballet, January 5; John McCormack, January 23; Emmy Destinn, February 7; Gluck and Zimbalist, April 3; Erika Morini, violinist, March 12.

The opera "Carmen" will be presented by the Ralph Dunbar Company in Central High School auditorium October 20.

Edward B. Bryan has booked a number of artists for the coming season in Oklahoma City, the first of which will be Marie Tiffany; the second, Arthur Middleton; third, Chernavsky Trio, and fourth, Frieda Hempel in a "Jenny Lind" concert.

The new auditorium now under construction at Packing-town is nearing completion. Plans are being made by local impresarios for the presentation of the larger events in this auditorium, which it is estimated seats 5,000.

The Ladies' Music Club, one of the leading musical organizations in the city, will open the fall activities with a registration tea the second week in October.

A series of twelve Sunday afternoon concerts will be presented in Oklahoma City during the coming winter. Local musical clubs and musicians from the University of Oklahoma at Norman, Oklahoma City College, Baptist University of Shawnee, and Edmond State Normal will contribute programs. The movement which is being sponsored by leading musical people of the state, is for the purpose of the encouragement of musical advancement.

R. M.

Activities of Mme. Liszniewska

Marguerite Melville Liszniewska will be the second soloist of the season with the Cincinnati Symphony Orchestra, making her appearance at the pair of concerts on November 11 and 12. Mme. Liszniewska will also play an engagement with the Detroit Orchestra as well as a number of concerts in Pennsylvania and Kentucky. Her return to the Cincinnati Conservatory of Music was hailed with joy by her large class of students eagerly awaiting her. After her summer session with the master class in piano at the conservatory, Mme. Liszniewska took a much needed rest, going to the east coast of England for a vacation with her two lovely children.

Milan Lusk Makes New Edison Violin Record

Reference has been made in a previous issue of a Carl Fischer novelty for violin and piano, namely, the concert transcription on the sextet from Smetana's "The Bartered Bride," written by Milan Lusk, the young violinist. Since then a new Edison record, No. 65003, of this transcription has been put on the market. M. Lusk's admirable interpretative power is again strikingly apparent in this selection.

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MELBA'S HOMECOMING AROUSSES SCENES OF GREAT ENTHUSIASM

Her Seventh Visit—Concerts in Sydney

Sydney, New South Wales, Australia, September 15, 1921. —Mme. Nellie Melba arrived here in August by way of America. It was her seventh visit to her native country since her departure from Melbourne in 1885, when, young and unknown, she went with her father to England with the idea of making a career for herself. Melba's first homecoming in 1902 was in the nature of a triumphal progress across the continent, beginning at Brisbane and ending in Melbourne, her home city. Special trains were placed at her disposal by the governments of the different States, the stations en route were decorated with flags and flowers, and crowds were on the platforms to witness the train go by. In Melbourne especially she was received with the honors due to royalty. The city went on holiday, thousands lined the streets from Spenser Street station to her home, and those who received her when she stepped from the train included the Governor and the judges of the Supreme Court. The event is historical and is one of the romances of music.

Melba's seventh homecoming was scarcely less enthusiastic. Sydney, where she landed from the steamer Niagara, was especially enthusiastic. She was the guest of the State Governor during her stay and the city remained in carnival, as it were, until her departure, nearly a fortnight later, for Victoria.

HER DEPARTURE IN 1885.

There were special reasons why Melbourne, and Australia generally, did homage to Melba on her first return in 1902. Australia was trying to make up for its past sins of omission and commission. As these reasons are probably not understood by American readers, I shall give a brief explanation. Although Nellie Armstrong, as she was then known, was well trained in voice production and had done a considerable amount of singing in Victoria and New South Wales, and had made successful appearances with the musical societies of Melbourne and Sydney, nobody seemed to have even a suspicion that she would attain greatness, or indeed anything further than the position of a fair amateur singer. Her father was greatly opposed to a singing career for his daughter, as were her other relatives. The very idea of a stage career filled her father with horror, and Nellie Armstrong had to conceal carefully her ambitions and intentions in that respect. When at last Mr. Mitchell was going to London in an official capacity, he reluctantly consented that she should accompany him and have a year's tuition. Her own financial resources were limited and there was nothing in the way of a "send off" concert to raise funds for her art education. Her relatives indeed were wealthy, but they were not inclined to help her. It is not too much to say that when she left Australia nobody but herself believed that Nellie Armstrong had exceptional gifts of voice and talent.

When a year or so later she attained greatness, the Australian people too late woke up to the fact that they had been entertaining an angel unawares. Since then Sydney and Melbourne have gone to the opposite extreme. Every soprano with the suspicion of a voice who has taken it into her head to go to Europe has been given tremendous "send offs" in the way of citizens' complimentary concerts, and there have been instances of untrained and uneducated sopranos singing "Ome, sweet ome, there's no ploye like ome," making thousands of pounds in tours through the States before taking wing. Happily those days are now passed, though Australia continues to do fitting homage to the singers who deserve it.

Australia's first grave error as regards Melba is the reason for the enthusiasm that has marked her homecoming in 1902 and her other returns down to her seventh and present one. Australia is proud of her gifted daughter, because of her art, and perhaps also because she was the first to place her country on the map of the world.

WONDERFUL CONCERTS.

Immediately following her arrival, Mme. Nellie Melba gave two wonderful concerts. On the day when the box plans for her first concert were opened, people, anxious to get priority of booking, gathered in the street outside the office before the break of day. They formed themselves into a long queue and waited patiently in the cold until 10 a. m., when the doors were opened. A continuous stream of people entered the office during the day, and before closing time the whole of the house was booked out. The scenes of enthusiasm at both concerts were extraordinary. Melba was in fine voice; some people say they had never heard her sing better. In her operatic arias she had the advantage of being accompanied by the State Orchestra. John Lemmone, the eminent flutist and Melba's close friend and business representative in Australia, contributed to the program, as did also the orchestra, conducted by Mr. Verbruggen.

Melba intends to rest for some months at her beautiful home, Coombe Cottage, Coldstream, Lilydale, not very far from Melbourne. She will give some concerts in Melbourne, probably when the State Orchestra visits the city in October. She will return to Sydney early next year and will give further concerts here prior to her return to London.

GRIFFIN FOLEY.

Many Engagements for Werrenrath

Reinold Werrenrath, who has had extensive tours throughout the United States, England and the Continent for over fifteen years, has on various occasions crossed the border and given interesting recitals and appeared in oratorio in Canada. This season will find him again in Canada, in the Canadian Northwest district, in connection with tours on the extreme west coast, where he is already booked for nine engagements in the State of California alone, with many more contracts pending.

Mr. Werrenrath's 1921-22 season, which began in St. Louis September 21, includes an early fall tour in Wisconsin after several local dates in New York. Leaving Elizabeth, N. J., on October 12, he went to Ashland, Ripon and Kenosha, Wis., and will sing all three dates in five days, appearing on October 17, 19 and 21.

Within three weeks the popular baritone will have three important appearances in our three largest cities—Boston, Mass., October 27; Chicago, Ill., November 6, and New

York City at the first of his annual New York recital series at Carnegie Hall, November 13. Between Boston and Chicago Mr. Werrenrath will go to Easton, Pa., for a recital on November 1.

As this notice goes to press, another short tour of three concerts in four days has been booked for the baritone, after his return from the Pacific Coast and Northwestern Canadian tours in March. The three concerts are in Minneapolis, Minn., March 14; Milwaukee, Wis., March 16, and Wausau, Wis., March 17, and thirty-nine additional contracts for recitals, oratorios and festivals in various sections of the country dispersed throughout the season up to as late as April 28, 1922.

N. F. M. C. Supports Public School Music

A great deal of zeal is being shown by the clubs belonging to the National Federation of Music Clubs in plans for the coming season, notably those which pertain to the advancement of public school music. Special attention will be given to this activity during the winter in the hope of bringing to tangible fruition the efforts of several years in its behalf. In many schools in the smaller places and in rural districts no music is taught at all, while in still other schools it is not taught with adequate comprehension of its possibilities nor its value to the child. As Mrs. John F. Lyons, president of the Federation, says, "We must begin with the boys and girls in the schools if we ever hope to make America musical. And every boy and girl has a right to experience some music in his life."

Therefore, as public opinion molds the destiny of our undertakings in great part it is the aim of the clubs so to carry on their campaign in the various communities that a demand for better music in the schools will be created. In addition two other splendid efforts for the children, i. e., the promotion of music memory contests, which have proven so valuable an aid to music appreciation, and the establishing of credits for music study in the schools and for outside study are being vigorously sponsored. But the realization that without a fundamental music foundation none of these things are possible of attainment has led to concentration on this particular phase of music education.

Luella Meluis to Give Recitals

Luella Meluis, soprano, is returning to Europe to spend another winter in study with Jean De Reszke, but before doing so will appear three times in America—on October 18 at Orchestra Hall, Chicago; October 25 at Carnegie Hall, New York, and also at Appleton, Wis., her native town. During the winter she will appear both in opera and concert in southern France.

Seymour School in New Quarters

The Seymour School of Musical Re-Education, now in its sixth year, has removed to its new building at 57 West Forty-eighth street, New York, and has resumed its activities for the winter season. As the name implies, this school offers something altogether unique in music study, and does a work that is proving of inestimable value to teachers and others who have studied music and yet find themselves hampered by a lack of a complete understanding of its more subtle intricacies. This work is the result of a long experience in teaching by Mrs. Seymour, the founder of the school which bears her name, and Mr. Bartholomew, her associate, and experience which has also led to the writing of several books already reviewed in these columns in which the views of the directors of the school are set forth. That those views have made a distinct public appeal is amply proved by the growth of the school, which has been built up in a very few years from small beginnings to an important institution.

Assisting Mrs. Seymour and Mr. Bartholomew are a staff of efficient teachers: harmony and counterpoint, Frederick Schlieder; violin, Johann Grolle; folk dancing, Charles Rabold; community music, Robert Lawrence; plainsong, Winifred Douglas; physical education, Elizabeth F. Pierson; piano, Gratia Balch, Elizabeth Newman, Elsa Campbell, Mildred Rider, Russell S. Gilbert, Emily Essig Roth, Deane McKay, Marie L. Schreiner, Marjorie Kneeland, Mabel Timmins, Dorothy Mann and Anne Vining.

A very important feature of the school work is the intensive class study which is offered to those whose means and time render essential an economy of both. Full details of this are given in the prospectus furnished by the school. Throughout the winter term there will also be the usual private instruction for beginners and advanced students as well as numerous lectures and recitals.

Gerhardt Recital, October 23

On Sunday evening, October 23, Elena Gerhardt, the lieder singer, will make her first reappearance in this country since the war in a recital at the Town Hall. Miss Gerhardt will sing two groups in German—one of Beethoven's songs and the other Brahms'—while an English group contains songs by John A. Carpenter, Earl C. Sharp, Percy Grainger, Erich T. Wolff and Frances Wyman. Miss Gerhardt will have the assistance of Coenraad V. Bos at the piano.

United Musical Bureau Managing Fontrese

Marguerite Fontrese, who made a successful appearance recently with orchestra at the Lexington Theater, now is under the management of the United Musical Bureau.

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Mana-Zucca, founder and president of the society of American Music Optimists, personally offers a prize of \$500 for the best quintet (piano and strings) by an American composer.

The Contest Will Close December 1, 1921

Manuscripts must be labelled with a motto or nom de plume, and be accompanied by a sealed envelope bearing outside the same motto or nom de plume and containing the name and address of the composer. These envelopes will not be opened by the judges until they have selected the winning composition.

Manuscripts are to be sent to the secretary of the American Music Optimists, M. Gobert, at 61 West 74th Street, New York City.

The judges will be Josef Strinsky, Henry Hadley, Hans Letz, Bernard Sinsheimer, Herman Spielter, Roberto Moranson and Joan Manen.

The winning composition is to have its first performance at one of the concerts of the American Music Optimists.

For all further information regarding the contest

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America Is Enjoying a General Development in Music, Says Augusta Cottlow

She Believes That There Is a Higher Standard and Keener Understanding Everywhere—That the Same Programs Given in New York Should Be Given in the Small Towns—That Programs Should Not Be Filled Up with Modern Works—That Artists Should Use American Compositions, But Only the Ones Worth While

Augusta Cottlow, the pianist, made an extensive Southern tour last season, which will be repeated this year, in addition to numerous other dates. It was not, however, of her own success that Miss Cottlow chose to speak when she chatted recently with the writer, but of the general development in music throughout the country.

"This development concerns quality as well as quantity. There is, I find, a higher standard everywhere and a keener understanding. As compared with nine or ten years ago, there are five times as many clubs and colleges with music now. Yes," she nodded thoughtfully, "there is a general impetus throughout the country. There are girls attending colleges in the South—I say the South because I am more familiar with that section of the country, but it is the same elsewhere—whose families several generations ago never thought of a college education nor of a musical training. This, of course, speaks for the education of the coming generation. This impetus for broader knowledge is not only confined to the cities but includes the smaller towns. Why, even most of the farmers to-day encourage their sons and daughters to pursue higher studies, again illustrating the general mental development."

Then the topic of conversation turned to Miss Cottlow's programs in the smaller places, and she said:

"I always play the same programs that I do in New York. I feel that the thing that reaches from me and my

of the other without leaving something definite—I cannot give it."

Miss Cottlow will begin her season next week in Albany. Her Aeolian Hall recital this year will be in January, after which she will have a Southern tour. This fall the pianist will play in cities in the Middle West, including the State of Texas, the only State, with the exception of Maine, where she has not appeared.

"If I can deliver a message of happiness and reveal anything of the ideal in every art, then I feel that I have accomplished something," said Miss Cottlow during the course of the conversation. And after all, that is the big thing in art—the message. "Never have I been applauded nor complimented after a concert that I did not at that time think of my deficiencies in the performance. And I used to have the bad habit of telling people what these were when I was younger, until my teacher told me not to, for it seems, he had once had the same habit."

In discussing the psychology of an audience Miss Cottlow expressed herself as believing that much depends upon personal touch.

"Whereas I was asked to make a few remarks to the students at the colleges in the South when I played there last season, now, as a general thing, I always do it. I have no set remarks though. I have noticed how easy it is to get that feeling of oneness by simply a few words of explanation. These I find are very helpful, especially for those who are studying. They want to know the reason why a composition was written and what its various forms mean. Therefore, those little explanatory remarks are indeed valuable both to the artist and to the audience."

J. V.

Dr. Stewart Plays Own Compositions

Dr. Humphrey J. Stewart won hearty and prolonged applause by the rendition of several of his own compositions recently on the great Spreckels organ at the San Diego exposition grounds. He played the ballet music from the music drama "Gold" and the march from "John of Nepomuk," last summer's Bohemian Club play. Both compositions were enthusiastically received.



AUGUSTA COTLOW.

art to my audience is the spirit back of all I do. If what I feel and bring out in my playing is not understood theoretically, the spirit must make an appeal. For instance, some of the big Bach numbers and the MacDowell sonata are not so easy for some people to listen to, yet they have never failed to appeal—sometimes, as a matter of fact, much more than the smaller pieces. The secret of success, I think, must be in doing everything heartily.

"I remember, in the early days of my career I used to be impressed when I heard an artist say that she had not been practicing and she hoped the program would go all right. Personally, I have never dared to do that, for I have contended that in my small town audiences there would be at least one person who would know! I have, therefore, never allowed myself to lag. The thought of working only when the spirit moves is impossible. The desire should come from within and not from without. One has to make practicing a habit or else where will one's routine come in? The true artist is he who has risen above emotional phases. Genius is only another name for hard work, and the more talent one has the harder he must work to develop it to the fullest. Always keep the fires very bright!"

In commenting upon the present high standard exacted by American audiences, Miss Cottlow continued in her interesting and wholly convincing manner:

"The high standards prevailing, I think, have done more to force some artists out of their slovenly habits of past years."

Novelties in the way of modern works were then touched upon, and the pianist said that she never puts more than one novelty on her program.

"I don't believe in filling up a program with modern works," she told the writer, "nor trying out new things on an audience. To me the old classics grow more and more beautiful as time goes on, but, mind, I do like to have one novelty included among the older works."

"At my first recital in New York, after an absence of several years, I played some Indian sketches of Busoni's which were very well received. I haven't used them since then and am thinking very seriously of playing them this winter. They are very interesting pianistically, and as Busoni was my teacher it will be nearer home, don't you think?"

Miss Cottlow has been flooded with requests from various composers, particularly American, to introduce their works.

"One must have a hard heart," Miss Cottlow said simply, "to refuse. You see, I am very glad to try them over by myself, but they have to appeal to me especially before I can program them. I am not playing for myself and my friends then, but for my public. If a new number, even though it be written by a friend, is not quite out of the usual run of works—I mean, it goes in one ear and out

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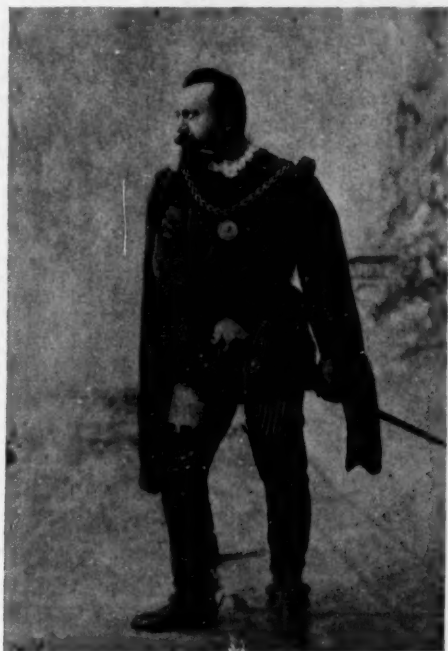
Mrs. Homsted resumed teaching September 15th, at her Studios,

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Angelo Querze, Maestro di Bel Canto

Angelo Querze, whose photo accompanies this sketch, is a newcomer to North America. In fact, he has been out of participation in the opera field for so many years that his name is hardly known here, but it is a safe prediction to say that he will be well known before long. For a period of nearly twenty years Querze was one of the best known



ANGELO QUERZE
as Raoul in "The Huguenots."

tenors of Italian opera. He was a colleague of such famous men as Tamagno, the great tenor, and Marconi, the famous baritone. In his own country he sang in all the leading theaters—La Scala, Milan; the San Carlo, Naples; the Fenice, Venice; the Comunale, Bologna, and the Argentina, Rome. Away from home he was a particular favorite in Russia and South America, being chosen by Verdi to create the role of Otello at Buenos Aires, and later selected by Leoncavallo to be the first Canio there.

When he retired from the stage he began to teach young singers the art of bel canto, of which he had for many years been a leading exponent. He taught first in Italy; then for a while in Spain—Barcelona and Madrid—where he was a special protégé of the Infanta Isabella; and finally went to South America, where he established a studio in Valparaiso, Chile. Working quietly there, he had no opportunity to come again into general public attention until one of his pupils, Renato Zanelli, came to New York and so impressed General Manager Giulio Gatti-Casazza that he was engaged at once for the Metropolitan, although he had had no previous operatic experience. On the insistence of Mr. Zanelli and of other friends in this country, much impressed with what they knew of Querze's work, he finally came to New York and has just opened a studio here in Carnegie Hall. Among his pupils is Carlo Zanelli, a baritone, who, Maestro Querze feels, is fully the equal of his better known brother, Renato. Without doubt, his New York venture will be a success. During his long career as a singer and teacher, Maestro Querze has counted practically all the great artists of the operatic world among his friends and admirers, and has produced a number of artists who are well known upon the contemporary Italian operatic stage.

Hurlbut Sings at East Aurora

East Aurora, N. Y., October 5, 1921.—A recent notable musical event was the recital of Harold Hurlbut, the de Reszke disciple, at the Roycroft Inn. His program ran the gamut from songs by American composers to arias from opera, and his voice answered to every demand, from the floating lyric color of the aubade from "Le Roi d'Ys," the mysterious intensity of Rimsky-Korsakoff's "Song of India," to the dramatic power of his heaviest operatic number. By request he gave a short talk on the present-day life and activities of Jean de Reszke, to the delight of the music lovers assembled, among whom were many members of former de Reszke audiences. Mr. Hurlbut was encored repeatedly and finally was forced to beg the consideration of his audience, as he had to take the New York train. He will give another recital in East Aurora this winter. X.

Byrd to Tour Coast

Winifred Byrd left for the Pacific Coast on October 8. W. T. Pangle, owner of the Hallig Theater in Portland, will manage her tour, consisting of from ten to fifteen dates in Oregon and Washington. Her first concert will be on November 9 at the Hallig Theater in Portland, after which the pianist will be on tour for about six weeks, returning to New York December 1.

Harriet Van Emden Begins Her Season

Harriet Van Emden, American soprano, opened her concert season on September 23 at Stockbridge, Mass. Miss Van Emden was greeted by a large audience, which enjoyed her artistic singing and called upon her to give several

encores. Her program consisted of the following numbers: "Phyllis Has Such Charming Graces," Young; "My Lovely Celia," Cary; recitative and aria from "Faust," Gounod; "The Bird of the Wilderness," Horseman; "We Two," Kramer; "The Song of the Open," La Forge; "Sing to Me, Sing," Homer; "Happiness," Hageman. Among her encores were "How Much I Love You," La Forge, and Viennese waltz, Strauss.

Miss Van Emden will give her first New York recital November 10 in Aeolian Hall.

Roxas Returns to New York

Emilio A. Roxas, coach and accompanist, returned from Buenos Aires on the S. S. American Legion, September 6, and resumed teaching on October 1. During his stay in the



EMILIO A. ROXAS,
Coach and accompanist.

South American capital Mr. Roxas assisted Giorgio Polacco in the preparation of Fevrier's "Monna Vanna" at the Teatro Colon.

Mr. Roxas, whose classes have reached so large a proportion that his entire time will be taken up at his New York studio, will find it impossible to go on tour with Giovanni Martinelli this season, despite the fact that he has been the tenor's coach and accompanist for the past six years. While in Buenos Aires, besides coaching Martinelli, Mr. Roxas also coached Edith Mason.

Many Dates for Hans Kindler

Hans Kindler, who has been spending the summer in Europe, has many interesting bookings for the present season, which indicate the great popularity of this excellent cellist. He has several dates with the Philadelphia and Detroit orchestras. Included in his New York appearances are the following: Soloist with the Philadelphia Orches-



HANS KINDLER.

tra; a joint recital with Matzenauer; a Biltmore musicale; a Beethoven Association concert, and others. He will have five concerts in Philadelphia, and others in Washington, Pittsburgh, Chicago, Milwaukee, St. Louis, Indianapolis, Louisville, Belton, Austin, Galveston, Dallas, Evanston, Ann Arbor, Scranton, Sewickley, Lancaster, Elizabeth, Ripon, Beaver Falls, Uniontown, Bethlehem, Germantown, Bridgeport, etc.

First Recital by Erika Morini

Erika Morini, the young violinist whose American debut last winter created a stir, will start her second tour of this country on Sunday evening, October 23, at Carnegie Hall with a recital for the benefit of Vienna's starving children.

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NEW YORK RECITALS ARRANGED

Selby C. Oppenheimer Announces Plans

San Francisco, Cal., September 30, 1921.—According to Selby C. Oppenheimer, the successful San Francisco manager, there is a greater development in music throughout the northern California district that in any particular section of the country. Mr. Oppenheimer, in an interview given to a San Francisco daily, expresses great optimism over the coming season and predicts as big if not a bigger year than the one just passed, which he further states was the biggest in the history of his office.

Mr. Oppenheimer has given out the following list of cities that have secured their artists through his office: Berkeley (University of California)—E. Robert Schmitz, Arthur Hackett, Emmy Destinn, The London String Quartet, Sophie Braslau; Hanford—Irene Pavloska, Kajetan Attl, Arthur Hackett, Vasa Prihoda, Cecil Fanning; San Francisco (Matinee Series)—Arthur Hackett, Mabel Garrison, Helen Stanley, Vasa Prihoda, Cecil Fanning, Yolanda Mero, Percy Grainger; San Francisco (Special Series)—Jascha Heifetz, Arthur Rubinstein, Schumann-Heink, Emmy Destinn, Harold Bauer, Pavlowa and Ballet Russe, Alma Gluck, Efrem Zimbalist, Reinald Werrenrath, Sophie Braslau, Galli-Curci, Percy Grainger; Merced—Allen McQuhae, Mabel Garrison, Cherniavsky Trio, Reinald Werrenrath; Modesto—Arthur Hackett, Alice Gentle, Harold Bauer, Vasa Prihoda; Napa—Mabel Garrison, Cherniavsky Trio, Anna Ruzena Sprotte, Kajetan Attl, Cecil Fanning; Oakland—Arthur Hackett, Alfred



SELBY C. OPPENHEIMER,
the San Francisco manager.

Mirovich, Michel Piastro, Emmy Destinn, Harold Bauer, Reinald Werrenrath, Sophie Braslau, Los Angeles Philharmonic Orchestra; Palo Alto—Alfred Mirovitch, Michel Piastro, London String Quartet, Reinald Werrenrath, Helen Stanley; Reno—Allen McQuhae, Schumann-Heink, Cherniavsky Trio, Yolanda Mero; Sacramento—Arthur Hackett, Alfred Mirovitch, Mischel Piastro, Alice Gentle, Helen Stanley, Sophie Braslau, Yolanda Mero; Salinas—Allen McQuhae, Alice Gentle, Yolanda Mero, Cecil Fanning; Santa Rosa—Schumann-Heink, Cherniavsky Trio, Cecil Fanning; Stockton—Allen McQuhae, London String Quartet, Reinald Werrenrath, Sophie Braslau, Percy Grainger; Visalia—Allen McQuhae, Mabel Garrison, Harold Bauer, Cherniavsky Trio, Reinald Werrenrath; Willows—Schumann-Heink, Cherniavsky Trio, Cecil Fanning; Fresno—Allen McQuhae, Mabel Garrison, Emmy Destinn, Harold Bauer, Reinald Werrenrath, and Vasa Prihoda.

Mr. Oppenheimer has also placed Arthur Rubinstein, Harold Bauer and E. Robert Schmitz as special soloists with the Chamber Music Society of San Francisco.

In addition to the above list he has arranged a tour for Schumann-Heink, which will include twenty northern California cities, and also will present the Tony Sarg Mariquettes in San Francisco and a half a dozen other towns.

The Chicago Opera Association will fill its second annual San Francisco season under Mr. Oppenheimer's management in the spring, and Pavlowa and her Ballet Russe will likewise visit the State under his direction. H. R.

Singer Suggests New "Discretic"

Artists generally have no great affection for critics, but Marie Tiffany, of the Metropolitan Opera Company, not only approves of them but also suggests a new type of commentator on matters musical.

"We ought to have reviewers of phonograph records," says Miss Tiffany, who is herself a successful maker of discs. "We might call them 'discretics.' They would be akin to book reviewers, except that they would criticize records instead of books."

"Some trade publications make a practice of reviewing new records, but I think that this practice should be extended to general periodicals. Almost as many people buy phonograph records as buy books, and almost all of us would be interested in reading accounts of the new discs."

"Of course the 'discretic' would have to have unusual qualifications. He would have to be a sound musician and he would have to know the technic of making phonograph records. And I think that the prominence which the phonograph has taken in present-day musical life warrants the creation of the 'discretic.'"

"I can remember when well known singers were afraid to appear on phonograph records. They either declined to make discs or they sang under assumed names. But today a singer who isn't a record maker isn't likely to be a record breaker as an attraction. When a manager contemplates engaging a singer, one of the first questions he asks is 'for whom does he make records?' To be a recorder is a sort of guarantee of merit. It always gratifies me to hear that music lovers have become interested in my concerts because of my records."

"If we are to have reviewers of concerts, why not reviewers of records? Records are like books. They are the literature of music; and they should be reviewed like all other literature."

Asked what she considered the requisites for a good "discretic," Miss Tiffany put her answer in three words: "Discernment, discrimination and discretion!"

Miss Tiffany left New York September 20 for Atlanta, Ga., where she appeared in recital on September 23, the first concert of a tour through the South and Middle West, which will occupy her time until the opening of the opera season in November.

Evening Mail Gives Radio Concerts

With its characteristic enterprise and progressiveness the New York Evening Mail recently arranged a series of radio concerts conducted in connection with the electric exhibition held at the old Seventy-first Regiment Armory at Thirty-fourth street. Radio concerts are concerts held at a central station, before recording horns, through which the music is transmitted to receiving points equipped with wireless apparatus. These interesting concerts were sent by radio to audiences totaling 100,000 or so for each concert, and the wireless music went as far as Montreal on the north, Pittsburgh on the south, Buffalo on the west, and to ships at sea on the Atlantic within a distance of four or five hundred miles from the coast. At one of the evening concerts a special feature was an address made into the recording horn by Leonard Lieblich, editor-in-chief of the MUSICAL COURIER, and Charles D. Isaacson, who had charge of the event, reports Mr. Lieblich's message (consisting of an address of about ten minutes) was heard distinctly at all of the receiving points in the places mentioned above. At the same concert Mlle. Bertha Erza, a French-Algerian dramatic soprano, sang a Massenet aria and several songs with a rich dramatic voice and delivery and much tem-

peramental impetus. Mlle. Erza is the lady who made her New York debut at the Lewisohn Stadium last year, and was one of the eight artists selected by the Stadium committee from among some 300 candidates for the honor of singing at the uptown arena. Piano solos played on the Ampico also provided part of the Evening Mail radio concerts, and the company in charge of the wireless apparatus states that the instrument made perfect records so far as the carrying quality was concerned.

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The Trio Classique Announces Recitals

The newly formed Trio Classique, organized by the well-known pianist, Celia Schiller, and the other members of which are Maurice Kaufman, violinist, and John Mundy, cellist, announces its coming recitals in Aeolian Hall. These artists have achieved prominence both as solo instrumentalists and as ensemble players.

Celia Schiller, a pupil of the late Mme. Carreño, has already won laurels for herself as a soloist with the New York Symphony Orchestra and several of the best known chamber music organizations. While abroad she played with Arthur Nikisch's orchestra. These successes, in addition to her later work as a coach and pedagogue, point to the singular fitness of Celia Schiller as the moving spirit in the Trio Classique. Although a pupil of Mme. Carreño, Scharwenka and Pugno, with much concert experience in Europe and in America and Canada, Celia Schiller is a New York artist. Her skill as a program maker will be seen in the forthcoming recitals.



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TRIO CLASSIQUE OF NEW YORK.

Maurice Kaufman, violinist of the Trio Classique, and a pupil of Caesar Thompson, was concertmaster of the Russian Symphony Orchestra and the People's Symphony Orchestra, and occupied the same post with the Hartford Philharmonic Society for several years, besides being the founder of the Maurice Kaufman String Quartet. His work is well known throughout the country. When Mr. Loeffler left the Boston Symphony Orchestra his position was offered to Mr. Kaufman, and a further offer was received from the Cincinnati College of Music to take charge of its violin department, but Mr. Kaufman decided to remain where his greatest successes had been won—in New York.

Mr. Mundy, cellist, was a member of the Henkel Piano-forte Quartet, the Royal London Philharmonic Society and the New Symphony (Albert Hall) orchestras, and solo cellist with the Denhof and Sir Thomas Beecham Opera companies. In 1919 he was appointed senior professor of violoncello and chamber music at the Royal Irish Academy of Music, Dublin. Mr. Mundy left Ireland "owing to the distracted condition of that country which rendered living impossible," to use his own expression, and came to New York to conduct "The Beggar's Opera."

It is the purpose of Celia Schiller and her associates to present a new work at each concert of the Trio Classique here and on tour.

Stransky to Introduce Novelties

Josef Stransky, conductor of the Philharmonic Orchestra, announces some of the novelties for the first part of the eighteenth season of the Philharmonic Society's concerts. One of them finds a place in the first program of the season—a prelude and fugue for piano and orchestra by an American composer, Daniel Gregory Mason. Among the other works new to Philharmonic audiences are Enesco's symphony in E flat major, op. 13; Henry Hadley's tone poem, "The Ocean"; Charles S. Skilton's suite, "Primalval"; a symphonic picture by Whithorn entitled "In the Courts of Pomegranate"; Ravel's rhapsodie Espagnol; five orchestral pieces by Schoenberg, op. 16, and "Le Mort de Tintagilles," a symphonic poem by Charles E. Loeffler. More novelties will be announced later.

With the first programs rehearsed and ready for performance, the Philharmonic season may be said to be well on its way to the actual opening. Lawrence Gilman has prepared the analytical notes for the concerts.

During the sale of seats to season subscribers for the Carnegie Hall series of Philharmonic concerts at the Carnegie Hall box office, tickets for the Brooklyn and Metropolitan Opera House series may be procured as heretofore at the Philharmonic offices in Carnegie Hall.

Thorner Studio Opens

William Thorner, well known vocal teacher, reopened his New York studio September 15, and judging from the activity already existing, is confronted with one of the busiest seasons of his long career. Last week was a busy one for the famous Thorner pupils. While Anna Fittzu was winning fresh success as the star of the San Carlo Opera Company at the Manhattan Opera House, Amelita Galli-Curci crowded the huge Hippodrome in her first concert of the season, and Rosa Ponselle and Estelle Liebling appeared respectively at the Maine and Worcester festivals with conspicuous success. There is great interest also in the metropolitan debut next month of still another Thorner artist

pupil, Yvonne Dare. Mr. Thorner's only assistant, Florence Ware, is also facing a very busy schedule this season.

Long Tour for Charlotte Peege

Walter Anderson has just closed contracts for a concert tour for Charlotte Peege, contralto, which practically covers the entire season and practically all the States east of the Rocky Mountains. Commencing October 24 at London, Ont., Miss Peege is to appear in Erie, Youngstown, Akron, Detroit, Columbus, Louisville, St. Louis, Davenport, etc., being booked up to May, with other places in prospect, so that the tour will probably extend to the end of June. The Handel and Haydn Society of Boston, among other important organizations who had engaged Miss Peege, very graciously released her so that she was enabled to accept this long and profitable tour.

Barrère Ensemble to Present New Works

For the annual New York concert of the Barrère Ensemble, George Barrère has programmed among other novelties the two new compositions which he produced at the recent Berkshire Festival. These new works are "Suite Dithyrambic," Domenico Brescia, for flute, oboe, clarinet, horn and bassoon, and sarabande and minuet by Vincent d'Indy. The Barrère Ensemble, founded by George Barrère in 1910, is devoted to compositions for chamber music in quintet form. The personnel of this organization includes Mr. Barrère, flute; Pierre Mathieu, oboe; Fred Van Amburgh, clarinet; Santiago Richart, horn; and Louis Letellier, bassoon.

Foerster Compositions Played at Dunbar

The program given under the auspices of the Paderewski Music Club, at the M. E. Church, Dunbar, Pa., Friday evening, September 30, included piano, vocal, and violin compositions of Adolph M. Foerster. Songs were given by Edna D. Scott, Herbert Pratt, A. R. Duncan, Bertha N. Dowds, Loreen Struble, and Mrs. E. J. Buck. The piano compositions were played by Harriet Nemon, Catherine Williams, Pearl Keck, Rev. R. S. Hardin, and Mary Herron. Andrew R. Schwartz played two violin solos. Mr. Foerster was the accompanist.

Frederic Warren Concerts' Fourth Season

Frederic Warren, whose ballad concert series have been annual features of New York musical events for the past three seasons, will inaugurate the fourth season of this series at the Selwyn Theater this year. The first afternoon will be Sunday, January 8. Among the new stars this year will be Marguerita Sylva, Charlotte Maconda, Arthur Shattuck and others, besides many of the more popular artists of past seasons, including Olga Warren, Ruano Bogislav and others.

Guy Maier to Play at Hendersonville

Guy Maier will give one of his "Concerts for Young People" at Fassifern School, Hendersonville, N. C., on March 8, the night after his joint appearance with Lee Patton at Winthrop College, Rock Hill, S. C.

A "Close-Up" of Farrar

Traveling with a world famous prima donna is not the trying experience the public has been led to believe it to be, according to what Edgar Schofield, concert baritone, has to say of his tours as assisting artist to Geraldine Farrar in concert.

"I'll grant there are some prima donnas with whom it wouldn't be pleasant to tour," said Mr. Schofield when asked to talk of his impressions of this particular prima donna. "But that isn't true of Mme. Farrar."

"Is she exclusive and patronizing? Far from it. I never met a more democratic personality in the musical world, and I've traveled very nearly around the globe in opera and concert. She is what might be called 'a good fellow,' always ready to be interested in the work of others, and, what is more, often seeking that interest. The countless annoyances that are a part of every long tour don't disturb her. She takes them philosophically, and with consequent good nature. In this she unconsciously sets an example for those about her. I say she sets it unconsciously, for this trait of good nature is so inherent that she herself seems unaware of it."

"I'm the sort of person who would find it impossible to make two tours each season with a prima donna who had the capricious qualities with which they are all credited. But there is nothing capricious about Mme. Farrar. At first it was amazing to me to see how, when out of the public eye, she sheds all the aspects of the celebrity. The private car in which she travels with a number of servants, including a chef, becomes a temporary home in which one hears precious little professional talk. And if music is under discussion there is no roasting of other artists. The discussion is constructive rather than destructive."

"Yes, we started our third tour together in October. And let me assure you," said Mr. Schofield with a laugh, "that if Geraldine Farrar were as temperamental in her daily life as some credit her with being, I would have prepared to go to a sanitarium instead of on this tour." K. D.

Gerhardt's Program of Interest

Elena Gerhardt will give her first New York recital since 1917 in the Town Hall on Sunday evening, October 23, assisted by Coenraad V. Bos at the piano. Her first group devoted entirely to Beethoven will include his "Maiden," "Adelaide," "Der Kuss," "Von Tode" and "Die Ehre Gottes aus der Natur." This will be followed by an English group made up of songs by Carpenter, Sharp, Grainger, Wolff and Wyman and she will close with six Brahms songs, among them "In stiller Nacht," "Blinde Kuh" and "Von ewiger Liebe."

Nellie and Sara Kouns with Brooklyn Apollo

Nellie and Sara Kouns have been engaged as soloists with the Apollo Club of Brooklyn at the Academy of Music on November 29. This will be that organization's first concert of the season.

Patton for Jersey City Recital

Fred Patton has been booked to appear in joint recital in Jersey City on October 27 with Inez Barbour and John Barnes Wells, with James P. Dunn, composer, at the piano.

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MUSIC ON THE PACIFIC SLOPE

(Continued from page 47.)

the stage. Both are convincing in their portrayals, and so much did every artist in the cast enter into the spirit of the opera that it seemed more of real life than a play. Anna Roselle was an excellent Musetta, giving the role more charm than it is usually invested with. Scotti was a delightful Marcello. At the second presentation of this opera the brilliant young artist, Mario Laurentie, sang this role with great success. The orchestra was excellent under Guerrieri's baton.

FARRAR AS CARMEN.

On the first Sunday matinee of the season Farrar, with her audacious, daring Carmen, keenly interested the audience with her unusual portrayal, defying all interpretations to which operagoers are accustomed, but it was Queena Mario who drew forth the most heartfelt approval, and Miss Farrar, realizing that it was for the lovely and childlike Micaela that the audience was clamoring, gave generously to Miss Mario the homage that was hers. Morgan Kingston was an excellent Don Jose and Stracciari a dashing Toreador.

FARRAR DELIGHTS IN "BUTTERFLY."

The largest house of the season greeted Miss Farrar when she appeared as Mme. Butterfly. While she is not in any sense Japanese, yet she is interesting and the audience certainly found her so. Farrar has the charm of earnestness and a vividness that attracts, and as Cio Cio San she was radiant and emotional, with always an undercurrent of impending tragedy, even in the first act with its ardent love scenes. Scotti was an admirable

Sharpless, giving the character all the depth and insight that he bestows upon every role. Charles Hackett was a pleasing Pinkerton, making much of the ungrateful part—ungrateful because of its caddishness. Papi conducted with his usual excellence.

PUCCINI'S "MANON LESCAUT" THRILLS.

It has been about sixteen years since San Francisco has heard Puccini's "Manon Lescaut," and its presentation the night before the close of the season was an event eagerly waited for. The difficult role was played

by Olga Carrara. Her voice met the trying demands without effort. Jose Palet, as Des Grieux, gave some exquisite moments as Manon's faithful lover. Scotti, as the unfortunate girl's crafty brother, was exceptionally fine, acting the part with remarkable cleverness. This fine work of Puccini was received with enthusiasm, especially the thrilling third act, with its stirring climax.

Scotti brought to San Francisco a company of notable artists, even to those filling the minor roles, and the ovation accorded the company on the closing night proved how welcome will be their return. L. E. T.

LOS ANGELES SCENE OF CALIFORNIA M. T. A. ANNUAL BANQUET

State President a Guest of Honor—Excellent Speakers—Axel Simonson Reopens Studio—Ted Shawn in Remarkable Program—Notes

Los Angeles, Cal., September 24, 1921.—Marked by unusual brilliancy and a splendid attendance the annual banquet and installation of officers of the Music Teachers' Association held September 19, in the City Club's spacious quarters, was the first musical event of the season. State President Edward Pease, of Sacramento, was the especial guest of honor. He received a cordial greeting and a clever toast was sung to him, to which he responded very happily. Later in the evening he contributed to the program an oratorio number.

Eva Frances Pike, president of the Southern California Association, was never more capable than upon this occasion and her splendid control of all the details of the meeting, her eloquent presentation speeches and fine poise favored a fitting climax to a year of valuable service.

Bessie Bartlett Frank, president of the California Federation of Music Clubs, one of the honor guests, spoke very eloquently. L. E. Behymer also spoke, and Mrs. Dunshea, president of the Santa Barbara branch, likewise made some very clever remarks.

The vital topic in the association is "Music in the Public Schools and Music Credits," and this was the principal subject of importance in the recent convention as summed up by Jennie Winston, Los Angeles delegate, who gave her report at the end of the excellent program.

Mrs. L. J. Selby, contralto, and Catherine Shank, soprano, two favorites, charmed with groups of songs. Henry Van Pelt gave the necessary touch of lightness by a clever impersonation and witty toasts were sung.

AXEL SIMONSON REOPENS STUDIO.

Axel Simonson, cellist, who will be among the Philharmonic Orchestra forces this year, has returned much rested and invigorated by his vacation in Humboldt County. Mr. Simonson will concertize with John Smallman, baritone, the coming season, and an increasingly large class of pupils will monopolize much of the time of the busy cellist.

TED SHAWN IN REMARKABLE PROGRAM.

A program recently presented by Ted Shawn seemingly left nothing new in the way of originality to be discovered. It was Mr. Shawn's last California appearance before he left for Eastern engagements and his remarkable

program ranged from one entire church service to romantic and barbaric dances and music visualizations.

NOTES.

Grace Freebey, composer and pianist, will be associated with Estelle Heartt Dreyfus, contralto, in the programs which the latter will present this season. Miss Freebey's artistic work at the piano will be an additional attraction to these interesting programs.

Anna Ruzena Sprotte, who has recently returned from an engagement in San Francisco, has opened her new studios in the Tajo Building. Mme. Sprotte's fine contralto voice was heard at the Sunday concert at Hollywood last Sunday. Clifford Lott, baritone, is rapidly filling every teaching period since his return from the north, and will soon have his usual waiting list.

The seashore held Patrick O'Neil captive until his class, which has been augmented by the pupils of Haydn Jones, demanded his return to his studios in the Majestic Building. Mr. O'Neil's plans for a number of concert appearances will delight the admirers of this genial tenor.

Florence Middaugh, contralto, has returned from a visit to Denver and is busy with her concert plans for the forthcoming season, her church work in Hollywood and her teaching. Miss Middaugh will be one of the soloists of the Los Angeles Oratorio Society.

The Wawan Club, which is one of the most helpful clubs for the ambitious young student, has begun its activities. J. W.

Carl Craven Enlarges Studios

Carl Craven, tenor soloist, voice instructor and conductor, has been located in Studio 422, Fine Arts Building, Chicago, for some years, but his popularity has seemingly grown in each of his several fields of work to such an extent that provision has had to be made to enable him to satisfy all demands. The solution of the problem has been found in the establishment of the Craven Studios, which will be located in 524-525-526, the same building, after October 1. In this new location he will have three commodious and well equipped studios, reception room and office.

It is not his purpose to maintain a faculty for other than voice culture, which will be under his immediate direction. Among other things, he plans to produce several short operas by American composers and librettists, which will be sung in the vernacular by and for the benefit of the students of the studios. The American opera, "Shanewis," by Cadman, is sure to be heard this season. He has a fixed determination to encourage American works in every way possible in his curriculum.

Mr. Craven has been tenor soloist and director of St. Paul's on the Midway for the past seven years and continues as such. He performed the Jewish holiday music service at Temple Jehosua. He is also director of the Stevens Brothers' Choral Society. Last August he directed successfully the combined forces of the Commercial Choral societies from twelve of the leading business houses at and during the recent Pageant of Progress on the great Municipal Pier.

Sparkes to Fill Third Toronto Engagement

I. E. Suckling, of Toronto, has engaged Lenora Sparkes, the Metropolitan soprano, for a joint recital with Paul Kochanski in Massey Hall, October 31. This will mark the third appearance of Miss Sparkes in the Canadian city under Mr. Suckling's management since the spring of 1919. Other recent engagements booked for this artist by Daniel Mayer include a recital in Flemington, N. J., in the series sponsored by the alumni of the Children's Choirs, November 3, and under the auspices of the College Women's Club of Passaic, N. J., November 4.

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Mrs. Jean Warren Carrick, 977 East Madison Street, Portland, Ore.
Adda C. Eddy, 136 W. Sandusky Ave., Bellefontaine, Ohio; Miami, Fla.; February 7.
Beatrice S. Eikel, Kidd-Key College, Sherman, Texas.
Jeanette Curry Fuller, Rochester, New York.
Ida Gardner, 15 West Fifth Street, Tulsa, Okla.
Cara Matthews Garrett, San Marcus Academy, San Marcus, Texas.
Elizabeth Hasemeier, 41 So. 21st Street, Richmond, Ind.
Maud Ellen Littlefield, Kansas City Conservatory of Music, 1515 Linwood Blvd., Kansas City, Mo.
Mrs. Julius Albert Jahn, Dallas Academy of Music, Dallas, Texas.
Carrie Munger Long, 608 Fine Arts Bldg., Chicago, Ill.; classes held monthly through the year.

Harriet Bacon MacDonald, 825 Orchestra Bldg., Chicago; Dallas, Texas, June, 1922; Chicago, August, 1922.
Mrs. Wesley Porter Mason, 5011 Worth Street, Dallas, Texas.
Virginia Ryan, 1115 Washington Street, Waco, Texas, November and February.
Laura Jones Rawlinson, Dunning School, 554 Everett St., Portland, Ore.; Portland, Ore., November 1; San Francisco, Cal., February 15; Portland, Ore., June 17, and Seattle, Wash., August 1.
Mrs. Ura Synnot, 824 No. Ewing Ave., Dallas, Tex.
Stella Huffmeyer Seymour, 1219 Garden Street, San Antonio, Texas. Week end class begins Oct. 6.
Una Clayton Talbot, 3068 Washington Blvd., Indianapolis, Ind.
Isabel M. Tone, 469 Grand View Street, Los Angeles, Cal.
Mrs. S. L. Van Nort, 2815 Helena St., Houston, Texas, Sept. 19.
Mrs. H. R. Watson, 124 East 11th St., Oklahoma City, Okla., October 1.
Anna W. Whitlock, 1100 Hurley Avenue, Fort Worth, Texas.
Clara Sabin Winter, Yates Center, Kans.
Mattie D. Willis, New York City, Aug. 1; 915 Carnegie Hall.

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REVIEWS AND NEW MUSIC

(G. Schirmer, Inc., New York)
"WINGS OF NIGHT" (Song)

By Winter Watts

A song having much vogue at present, based on flowing melody, regular rhythm, dainty accompaniment of sustained nature, and with a fine climax in the middle; still this does not explain its popularity. One must hear a song sung, and rightly sung, to become aware of its merits. Much variety, much expression, much voice, all are required to sing it well; but our American singers usually possess all these qualities. For high voice, extending from low C sharp to high G; for low voice, range low B flat to E, top space.

(Huntsinger & Dilworth, Inc., New York)
"SAMOAN LOVE SONGS"

By William Stickles

William Stickles is not listed in "Who's Who in Music" but he ought to be, for he is well established in the metropolis as a leading voice authority and composer. Singers sing his songs with avidity, for they contain the elusive germ of popularity, so hard to capture and confine to printed notes. This is a cycle of four songs, the texts by Gordon Johnstone, who evidently knows his Sandwich Islands and Samoa in particular. They are appropriately dedicated to the memory of the English world-man who first stimulated interest in Samoa, Robert Louis Stevenson, who lived and died there. "Soft winds sighing in the palms," "Coral Reefs," "Road of the Loving Heart," "Skies of Blue," all these phrases appear in the poems, and composer Stickles has conceived music of most appropriate color, harmony and form. There is nothing far-fetched in this music, but beauty of melody and harmony unite to give shame to those who make a series of cacophonous discords. "The Road of the Loving Heart" is full of deepest expression, in minor, with full directions (all of them are in English) as to interpretation, etc. "You Will Forget" is another sweetly mournful song; "Under My Heart I Carried You" is a song of intense feeling, ending on a sustained seventh chord; and "Take All of Me" is marked "Fast, with fire," which gives a hint as to the musical contents. All the songs are in the minor key. The cover page, a Samoan scene, is very attractive. For high and low voice.

(Oliver Ditson Company, Boston, New York, Chicago, London)

"VALE TENDRE" (for Piano)

By Louis Victor Saar

Marked op. 89, this little work of four pages is in the best Saarish vein, which combines graceful phrases, fitting the piano-hand well, and pretty harmony. Certain little dissonances make it spicy in places, and certain other features remind one of the celebrated "cross-hand composer" (in all his pieces the hands cross). Moszkowski, recently reported "hard up," living in Paris. This is a flattering comparison, however, for Moszkowski is the champion composer of salon waltzes. Carefully marked with "fingering," the teacher will find the piece all ready to give to pupils who have had about three years' piano instruction.

"A SUMMER EVENING" (for Piano)

By Edouard Schuett

"Three little impressions" the composer calls this interesting collection of pieces, covering eight pages. His style is well known ever since Fannie Bloomfield-Zeisler made his name prominent by her splendid playing of his "Bien Aimé" concert waltz, in old Mendelssohn Hall twenty years ago. "Familiar Landscape" is the first piece, contemplative, quiet music in F. "Distant Calm" is a tranquil piece of song-like contents; and "Night Thought" is most certainly a love-song, even though not so named. Fingered and pedaled, about grade three.

STUDIES FOR CORNET AND TRUMPET

By Francis Mason Findlay

One can buy a modern cornet for \$20 or so up, and this popular instrument, found in all orchestras, is becoming more familiar as a solo-instrument. Small wonder, for it can be played with real expression and refinement. This flexible-covered booklet of thirty pages

includes 260 studies on register and tonality; also includes two-octave scales and arpeggios and special exercises on the tones above three-lined C, with emphasis on the extension of the high register, the equalization of the entire compass, facility in change of register and equal mastery of all keys. Mr. Findlay, the compiler, is a member of the faculty of the New England Conservatory of Music, Boston, and precedes the work with a "foreword" which will interest the student. The plan of the work, hints on practice, advice of one who knows from practical experience, all is contained in this volume.

SONATA IN G MINOR (for Violin and Piano)

By Tartini

Karl Rissland, former member of the Boston Symphony Orchestra, has edited this standard work of the old classic Italian composer. Tartini, born in 1692, in Padua, Italy, was a fine virtuoso for his time, had hundreds of admirers and pupils, founded a school of his own, and died the year Beethoven was born, in 1770. His "Trillo del Diavolo" is doubtless his best known work; it is also a sonata for violin and piano. Certain quaint little quirks, a mark of that period, with the regularly recurring ritard at the close of each musical period, the style of the Mozartian epoch, and songful melodiousness, all are contained in this standard work, which is provided with bowing, fingering, and a variety of expression-marks by the editor.

(J. Fischer & Bro., New York, Birmingham, Eng.)

"THE THEATER ORGANIST"

Original Compositions by Firmin Swinnen

The well known organist of the Rivoli Theater, New York, of Belgian birth, has composed these works for the "theater-organist" and dedicated them "To the Society of Theater Organists." Book I contains five Dramatic Andantes; Book II, Dramatic Agitates; Book III, Love Themes; Book IV, Misterioso; Book V, Hurries. Anyone can see what is meant by these titles. Not every organist is able to improvise such music on the spur of the moment, so these short works will prove a boon to them! The composer's object is to furnish suitable music for the scenes presented on the screen, and they are playable on a two or three keyboard organ. Registration is provided, and explicit directions are given as to the best way to perform certain portions. No less an authority than Hugo Riesenfeld indorsed the pieces and his letter is reprinted on the title page.

"IN MY HEART THERE LIVES A SONG" (Song)

By Gena Branscombe

This is a soulful song of high artistic worth, as may rightly be expected from Mrs. Branscombe, who attained fame at a bound with her "Hail Ye Time of Holidays." Words are by "G. B." Full of tender sentiment, and still more tender music, with description of the night, of shadows, much rapture is echoed in the work, which is dedicated "To Elise," and may be had for both high and low voices.

Toledo Times Devotes Eight Pages to Music

The forecast of the sixth season of Toledo's Civic Music League drew a full front page in the music section of the Toledo Times of October 2. Pictures of Frances Alda, Galli-Curci, Alice Gentle, Morgan Kingston, John McCormack, Anne Roselle, Leon Rothier, Alberto Salvi and Nikolai Sokoloff formed a galaxy certain to attract more than a passing glance from the reader. And the reading matter to be found in the succeeding pages which make up this eight page feature section, is calculated to hold the attention thus gained.

Juan Reyes in Recital Soon

Juan Reyes, the young Chilean pianist, whose playing last spring revealed unusual talent, will come forward in another Aeolian Hall recital on Monday evening, November 7. His program includes the Sauer arrangement of the Bach chromatic fantasia and fugue, sonata No. 110 by Beethoven, the Schumann fantasia, the seldom heard Liszt transcription of Schubert's "Auf dem Wasser zu singen," and also his arrangement of the "Tannhauser" overture and shorter pieces by Staub, Sauer and Chopin.

Sundelius Now on Transcontinental Tour

Marie Sundelius, soprano of the Metropolitan Opera, has started a transcontinental concert tour that will take her as far as the Coast, returning by way of Minnesota and Kentucky, where she will appear a number of times. Recently Mme. Sundelius appeared in Wellsville, N. Y., and, despite the fact that a piano was not forthcoming until the very



Photo © Mishkin

MARIE SUNDELIUS.

last moment, gave an unusually successful performance and was applauded to the echo.

Mme. Sundelius opened her fall concert tour at Denver, Col., on October 7, going from there through the States of Montana, Washington, Oregon, Idaho and Utah. On her way East again she sings among other engagements in Minneapolis, Minn., and Louisville, Ky., returning to New York in time for rehearsals at the opera in November.

Ellerman and Coxie in Yankton

Amy Ellerman, contralto, and Calvin Coxie, tenor, gave the opening concert of the season at Yankton, S. D., on Friday evening, September 23. Their program was made up of solos and duets that satisfied a diversity of musical tastes and understandings. Miss Ellerman is a former Yankton girl, and Yankton is justly proud of her.

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Musical Comedy - Drama - Motion Pictures

"THE WREN."

Helen Hayes returned to Broadway last week in a new comedy written especially for her by Booth Tarkington. Miss Hayes was very charming last season in "Bab," but the new play at the Gaiety is not nearly so worth while. The story is one of those "milk and bread" affairs that show Miss Hayes as a very sweet young girl, who is good and rules her little household with just a look. One is reminded of the kind of stories that are bought for the kiddies at Christmas time. The supporting cast, instead of playing with a great deal of simplicity, overact and turn very foolish parts into burlesque, which rather offends. "The Wren" is not metropolitan material, and the comedy is not sufficiently engaging to hold our sophisticated audiences. It will probably go on tour and meet with more favor in the smaller towns and cities. Miss Hayes, of course, has a certain quaint way and sometimes makes a very attractive picture but "The Wren" seems hardly adequate even for her limited possibilities as a comedian or emotional actress. There were time when she looked like a very young Mrs. Fiske, but lacked the subtle charm of the greater actress. "The Wren" is certainly not worth serious consideration and there are many comedies that will go begging that are far superior, so it would appear that Miss Hayes has not a production that could remain very long in New York.

"PETER IBKETSON" AT THE CRITERION.

The policy of continuous performances at the Criterion Theater was changed last Saturday, October 15, when the George Fitzmaurice production of "Peter Ibbetson" opened an extended run. There are to be two performances a day hereafter, with reserved seats and regular theater prices prevailing. A large and enthusiastic audience was present at the opening performance to enjoy a program which began with a divertissement entitled "The Enchanted Forest." Vera Myers, as the high priestess; Grace Eastman, Ruth Matlock, Lolita Armand, Myrtle Immel, Felicie Sorel, Dorothy Lane, as priestesses and nymphs; Paul Osgood, as the Forest Prince, and the Criterion Ensemble and the Criterion Orchestra with Victor Wagner and Drago Jovanovich conducting, united to make this an ensemble number of decided merit. There was also a voice, the responsibility for which one is strongly tempted to place with Betty Anderson, although her name was not mentioned on the program. A nature picture of British Guiana, an Urban animal picture and a Fleischer cartoon, from the "Out of the Inkwell" series completed the first part of the program.

After a brief intermission, the prologue to the feature picture, staged and arranged by Josiah Zuro, opened with a stately minuet charmingly danced by Vera Myers and Paul Osgood. George Richardson sang "La Romanesca" displaying a voice of splendid quality. The gavotte from Tschakowsky's "Pique Dame," sung by Miriam Lax, soprano, and Beatrice F. Wightwick, alto; German's "The Shepherd's Dance," "La Bergerie," in which Mr. Richardson was the soloist, and a fine finale made up the remainder of the prologue and one settled down to enjoy the feature picture which offered Wallace Reid in the title role and Elsie Ferguson as Mimi. It is a remarkably fine picture and should enjoy popularity.

THE SOCIETY OF THEATER ORGANISTS.

The first examination of the Society of Theater Organists was held September 21, at the headquarters of the society, 10 East Forty-fourth street, New York, the Magna Chordia Studios, where there is an excellent three-manual organ. All the candidates passed with a good average—forty-seven per cent. for the test in solo playing and musicianship, and thirty-nine and one-third per cent. for the picture playing test, making eighty-six and one-third per cent. a general average. The membership committee thoroughly investigates the character and musical attainments of the candidates and makes a report at a regular meeting of the society. Examinations will be held every three months.

This is one of the most important activities by which the society will endeavor to carry out its purpose of establishing a recognized standard for theater organists. The examination represents in practical, condensed form, the knowledge and facility displayed by the organists in theaters of the highest standing.

The examining board consists of Firmin Swinnen, chairman; John D. M. Priest, Edward Napier, Harold O. Smith and Walter M. Wild. Located behind a screen they were unaware of the candidate's identity. First an organ number by Bach was played and a solo for use in the theater. The candidates selected their own numbers, playing toccata and fugue in D minor, Bach; a Guilman sonata movement, and works of similar character.

Next they were required to improvise on a given theme which was written by the examiners. The sight reading test consisted of a trio for two manuals and pedals by A. P. Boely, a piano-conductor part, a melody to be harmonized, the last two especially prepared for the examination by the board.

The test in picture playing consisted in playing suitable music for a scenic (water scene), a news review (aeroplane and marching scenes), a feature (agitato, ballet, misterioso, dramatic and love scenes), and a comedy (one step and optional numbers). Two minutes were allowed for each situation. A published number played from notes or memory or extemporization could be used. Among the numbers played for the scenic were "Serenade Vene-tienne," Lanciani; "Morning," from "Peer Gynt" suite, Grieg. Many requests have been received for information regarding the formation of new chapters throughout the country. Any organist who has passed the examination, or whose reputation and ability are known by the National Executive Committee may organize a chapter by selecting nine more of the leading organists of the locality as charter members and applying to the home chapter for a charter.

THE TOWN HALL.

Last Friday afternoon an interesting and diversified program was offered at the Town Hall, as a background for

the imported film "Miarka," showing the great French actress Rejane as the star. The picture was a marvelous piece of pantomime art and the screen has lost a marvelous actress in the death of the great Rejan. It is reported that this was her first and only film and yet the critics have declared that the beauty of her acting would lead one to believe that she had had years of experience before the camera. This is as it should be. Rejan was recognized all over the world as one of the greatest actresses of her time, and it was not surprising that she would make a marvelous portrayal on the screen. The musical program began with the Elsa Fischer String Quartet playing a Dvorak quartet. This was followed by a group of songs sung by Adele Parkhurst and Rossini's "William Tell" was used as an overture. In looking over the announcements for the Town Hall, we find that these Cinema Intime Concerts are to be repeated at various intervals through October and November. If the future concerts are as good and attractive as the one last Friday, the big picture houses will find keen competition at the Town Hall.

THE RIVOLI.

Owing to the great popularity of Elsie Ferguson's picture, "Footlights," the engagement was extended for two weeks. The program and accompanying musical presentations remain unchanged. Movie fans will have an opportunity of seeing Miss Ferguson, whom they seem to enjoy tremendously for quite a long time. She is the star with Wallace Reid in "Peter Ibbetson," which opens for an indefinite run at the Criterion.



VERA MYERS

has been known to Broadway as a pretty little dancer. In "The Enchanted Forest," a spectacular number that accompanies the new film, "Peter Ibbetson," at the Criterion, Miss Myers makes her debut as a singer, also dancing the principal part.

setting to this masterpiece that has not been surpassed in any theater.

THE CAPITOL.

A well balanced program was offered at the Capitol Theater last week. The feature picture "From the Ground Up," with Tom Moore as the star, was most enjoyable. No matter what the story is, Mr. Moore has a following that applauds everything that he does. The organ solo was out of the ordinary and attracted attention; also variations on popular Irish themes with a pedal cadenza that was very effective and skillfully manipulated by organist Melchiorre Mauro Cottone. The first of the musical numbers was, as usual, an overture by the Capitol orchestra, with Erno Rapee conducting. It is hard to realize that this is a new orchestra. Its playing of the "Rienzi" selection had considerable tonal beauty, and Mr. Rapee achieved some very pleasing climaxes.

The star of the program was a new dancer, whom, the program stated, was making her first appearance in this country, Luisa De Lerna, whose number was "Danse Espagnol." The grace and skill with which she danced caused the big audience to interrupt with sincere applause. It was such a charming innovation and it is to be hoped that the Spanish dancer will be engaged for numerous other appearances. The Spanish number was followed by a silhouette dance to the music of Chaminade's "Air de Ballet" with Gabrielle and Doris Niles. William Robyn was most effective in the "Kol Nidrei," which he sang with Erik Bye, baritone. The number was given a beautiful setting and the sincerity with which these two singers rendered this beautiful Jewish prayer caused it to be a memorable spot in the numerous and varied offerings by S. L. Rothafel at the Capitol. The soloist for the week was Mme. Christiane Eymael; she sang for her number, "Dich Teure Halle," from "Tannhauser."

THE RIALTO.

It was an altogether praiseworthy performance which the Rialto Orchestra gave of Rossini's "William Tell" overture under the direction of Hugo Riesenfeld and Joseph Littau last week. The various choirs showed an improvement in tonal balance and the ensemble was correspondingly better. Joseph Alessi, trumpet virtuoso, played as a solo the familiar "La Paloma" of Sebastian Yradier, and played it in such a manner that his audience would have had more had the program permitted. The characteristic "Song of India," by Rimsky-Korsakoff, was sung by Mary Fabian, soprano, who was in very good voice and interpreted these plaintive strains sympathetically. Edoardo Albano, baritone, another favorite with Rialto audiences, sang the prologue from Leoncavallo's "Pagliacci" with his accustomed success. "The Case of Becky," from the play of that name by David Belasco, was the feature picture with Constance Binney in the stellar role.

THE STRAND.

At the Strand Theater last week the feature picture was "I Accuse," imported from France and released here by

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RIALTO

Times Square

GLORIA SWANSON

in "Under the Lash" A Paramount Picture

Famous Rialto Orchestra

Hugo Riesenfeld and Joseph Littau, conducting

CRITERION

Times Square

ELSIE FERGUSON and WALLACE REID

in "Peter Ibbetson" A Paramount Picture

"The Enchanted Forest"

Scenic Transformation by Nicholas DeLipsky

Criterion Orchestra

Victor Wagner and Drago Jovanovich, conducting

United Artists. The program stated that it was being presented by the American Legion. There were some moments that were gripping in this French film, but on the whole the acting was not nearly so good as we have been accustomed to seeing in the foreign film. There is a certain studied poise in some of the French actors and actresses that takes the naturalness out of their work. It would not be the correct thing to go into details as to the good and bad moments of "I Accuse." It is the thought of the film that one should have respect for—or, as might be said, the theme or inspiration that caused its creation. It is very realistic and some of the scenes were so apparently true that it brought back all the horror of several years ago. Pictures like this are a gentle reminder of the great obligation to those who sacrificed themselves to the great cause. Some are just a little prone to forget this obligation, so the picture is timely. It will not be overly popular because a great deal of it is very depressing.

The overture was from "Pagliacci," which was well played by the orchestra. The assistant conductor directed the performance that the writer attended. The prologue included the Strand Male Quartet and some dancers. The scene and setting were reproduced from the feature film. Carl Edouarde, the musical director of the Strand, arranged his score to accompany the feature film around the music of the Boito "Mefistofele," and from this he arranged as effective a musical setting as we have had in some time. This week the feature is Victor Herbert, the popular composer-conductor, who will be guest, directing the overture with the Strand Orchestra.

MAY JOHNSON.

Effa Ellis Perfield to Talk

Effa Ellis Perfield will give an illustrated talk on musical pedagogy as applied to rhythm and sight singing in the Rose Room of the Hotel Plaza on Thursday evening, November 17, at eight o'clock. Admission is free.

HUBERMAN, THE VIOLINIST, ENJOYS BEING KNOWN AS JUST PLAIN "MR. HUBERMAN"

Harbors a Dislike for the Noisy City, Preferring the Smaller Suburb—Lacks Most of the Eccentricities of the Great Virtuosos, Although a Master Artist

Perhaps the most rapid and the most convincing Americanization on record is that of Bronislaw Huberman, the violinist who made his debut—or, more accurately, his second debut—at Carnegie Hall on Monday night.

Mr. Huberman toured America as a boy prodigy twenty-four years ago, and the impressions which the United States made on him at that time linger. Just before he arrived here for his present concert tour he cabled, asking that rooms be reserved for him "out of town."

"I like the little American towns," he explained. "I do not like the noises of the city so much."

Consequently, Mr. Huberman now lives in New Rochelle, N. Y., where his practicing differs from that of most local violinists. The neighbors already speak of the "grand fiddler" who has moved to town, although few of them are aware that the "grand fiddler" is a world famous master.

Mr. Huberman has none of the eccentricities generally ascribed to great violinists. His hair is not overlong. His clothes look as though they had been purchased at a conservative Broadway shop. His violin, one of the most precious, is not his "child" or his "sweetheart"; it is his violin—and he treasures it as the instrument it is.

The violinist is a difficult man to interview, for he is modest and not over-impressed with his own achievements. Recently, he paid a visit to a business office, and the young man at the gate asked his identity.

"Mr. Huberman," said the violinist.

The young man demanded more identification, but the violinist did not explain that he was the great virtuoso. He was plain "Mr. Huberman."

When he is playing, Mr. Huberman is intensely serious, but in his lay moments, so to speak, he is pleasant, companionable and a bit of a joker. English is not difficult for him, because he acquired the language as a boy. He enjoys his little house in New Rochelle, where he is Mr. Huberman, our new neighbor. And from all accounts, the neighbors are glad to have him there.



BRONISLAW HUBERMAN,
violinist.

THE MAINE FESTIVAL

(Continued from page 38.)

the Portland Chorus for several years as well as a member of the executive committee from its organization; Herman L. Horne, who organized the chorus in Norway and sang at every festival for sixteen years; Mary E. Pottle, the talented accompanist of the Lewiston and Auburn chorus; Mrs. H. P. Hughes, of Yarmouth; Harriet Teague, of Damariscotta; M. H. Andrews, for over twenty years vice-president of the Eastern Maine Association.

In presenting the "Roll of Honor" Mrs. Chapman wrote: "It is our desire to name every member who sang with us twenty-five years ago and is still in our chorus, even if illness or absence from town has prevented the member from singing in every festival. The loyalty is there. It has been very difficult to obtain this list. I feel that there are many who are not even in the twenty-year list, who really deserve mention, and I deeply regret that such should be the case. It truly is a 'Roll of Honor,' for twenty-five years is a long time to serve under one banner. The affection that exists between Mr. Chapman and the chorus members everywhere is most beautiful to behold and it has been the most powerful factor in keeping alive this great festival all these years, 'the power of love.' The following is the list as we have received it:

(Twenty-five years). (Portland) Charles Barbour, Jennie King Bragdon, Mrs. J. H. Burnham, Margaret Bryant, Estelle C. Deering, Martha H. Hill, Alice Harford Nelson, Julia E. Noyes, Arthur D. Pierce, Charles E. Roby, Clara B. Smart, Mr. and Mrs. A. H. Taylor, Albert S. Woodman; (Lewiston and Auburn) E. L. Goss, Maude A. Morey; (Rockland) Edward F. Berry, Edna C. Brown, Mrs. Ambrose Mills, Mrs. C. B. Shaw, Dr. T. E. Tibbets, George E. Torrey, Mr. and Mrs. James Wright; (Bath) Annie E. Cox, Mrs. F. D. Hill, Edith I. McTeer, Emma H. Magoun, Frostina E. Marston, Mrs. Charles L. Oliver, Arthur B. Stearns; (Brunswick) Alice S. Dunning, Mrs. A. J. Hutchinson; (Freeport) Anna Stockbridge; (Biddeford and Saco) Grace Burbank, Mrs. H. P. Renouf; (Bangor) Mrs. M. D. Barnes, Mr. and Mrs. J. M. Bright, Mr. and Mrs. Robert T. Clark, Wilbur Cochran, F. A. Edwards, Mabel Garland, Mrs. W. N. Gardner, Elizabeth Hayes, Mrs. C. L. McCurdy, Emily Merrill, Mrs. Galen Pond, Gertrude Simpson, Harriet L. Stewart, Mrs. W. P. Thompson, Josephine M. Wiggins; (Waterville) Elizabeth Connor, Exerene Flood, Mrs. Charles H. Flood, Susie Fogarty, Jessie S. Hubbard, Mrs. E. M. Jepson, Mrs. Egbert Kelley, Mr. and Mrs. Harry Smith, H. L. Tappan; (Skowhegan) J. N. Smith, F. J. Sanford.

The twenty years and more list includes:

(Portland) Louise H. Armstrong, W. C. Allen, S. W. Bates, Carl C. Coffin, Mary E. Harding, Charles R. Lewis, Mrs. Arthur D.

Pierce, Hugh Quinn; (Bath) Mrs. Herbert S. Harris, Mrs. John Shaw, Mrs. R. A. Toothaker; (Brunswick) Mrs. E. L. Crawford; (Freeport) Miss A. F. Hunner, Mrs. J. S. Soule, Mrs. C. A. Warren; (Yarmouth) Mrs. N. W. Blanchard, Mrs. W. W. Dunn, Mrs. F. E. Gore, Mrs. H. A. Merrill, Nellie Pratt, Dr. and Mrs. G. L. Sturdivant, Ellen Wilson; (Kennebunk) Mrs. C. W. Goodnow, E. H. Hanscom, Josephine R. Pollard, Mr. and Mrs. Bertelle A. Smith; (Bangor) Caroline F. Allen, Bessie Bailey, Mrs. Wade F. Brackett, Emma Devoe, Mrs. H. N. Doe, Sarah L. Field, Mrs. Frederick Fox, Caro M. Pendleton, Mrs. Samuel T. White, B. E. Farrington; (Calais) Olive Maher; (Machias) Frank S. Ames, Alfred K. Ames, Effie W. Talbot; (Old Town) Mrs. E. W. Conant, Susie Dumphrey, C. A. Elkins, Alice Gammon, Cornelia Hilliard, Mrs. E. H. Lancaster, F. W. Phelps, W. H. Powell, Mrs. G. G. Weld, George E. Webster, Mrs. M. E. Wentworth.

Mrs. E. M. Jepson of Waterville has never missed one rehearsal nor one concert at Bangor in all the twenty-five years.

M. H. C.

Minette Hirst Soon to Return

Minette Hirst, who has spent the entire summer in Europe, will soon return to New York. The following article appeared in a recent issue of the Paris Herald:

Mrs. William H. Hirst (Minette Hirst), the American author and composer, has returned to Paris after passing several months at French resorts, where she spent most of her time writing several new songs and finishing a libretto for a new opera, the score of which is by Bryceson Trecharne, a well known Scotch composer. Mrs. Hirst also has a play in three acts, entitled "The Applicant," for early winter production in New York.

Nicola Thomas to Play in Aeolian Hall

Nicola Thomas, violinist, who is known from previous New York appearances, will give a recital at Aeolian Hall on Monday evening, October 31. Miss Thomas was born in Edinburgh, Scotland, but has lived in America all her life with the exception of four years spent abroad. She was named after the great Nicolo Paganini, and at the age of two her mother began giving her violin lessons.

Arnold Volpe Teaching

Arnold Volpe has opened studios at 256 West 97th street, where he will give instruction in violin and coaching.

Sir Henry Heyman Here

Sir Henry Heyman is in New York and will be at the Belmont Hotel for several weeks where he will welcome

his many friends. Sir Henry came from San Francisco some weeks ago through the Panama Canal, a long, hot trip, as he reports. He was at the Berkshire Festival and the Worcester Festival, and afterwards spent a few days with friends in Boston. Welcome to New York, Sir Henry!

CHICAGO

(Continued from page 37.)

the General Theory Class, conducted by President Kenneth M. Bradley, will have its first meeting October 12.

The free harmony classes for young students of piano and violin in the Junior School of Bush Conservatory started October 8. These classes are under the general direction of Ethel Lathrop Marley, director of the Junior Department, and are open without any charge to the children who attend the Conservatory.

Recitals will be given the fourth Saturday of every month by the junior students of Bush Conservatory, in the departments of piano, violin and expression.

The dancing classes for the younger students of Bush Conservatory, under the direction of Cora Spicer Neal, have started for the season. There are still a few vacancies for which application should be made at once.

Wednesday, October 19, at 10 a. m., is the date set for the first rehearsal of the Bush Conservatory Symphony Orchestra. Richard Czerwony will conduct the rehearsals which will be held weekly, in the Bush Temple Building. This announcement will be of interest to the many musicians who in former seasons have played under Mr. Czerwony's baton. A full symphony orchestra will be maintained, complete in all departments and all players accepted for membership will be required to attend all rehearsals during the season. Applications are now being received for all orchestral instruments.

DAIBER IN CHICAGO.

Jules Daiber was among the visitors at this office during the past week. Mr. Daiber's frequent visits to the Windy City have been in behalf of Luella Melius.

CHICAGO MUSICAL COLLEGE NOTES.

Moses Boguslawski has returned from the East, where he has been making records of piano compositions, to take up his teaching at the Chicago Musical College. That Mr. Boguslawski's services are greatly to be desired is evident from the fact that a student who has just arrived in Chicago has traveled from Finland in order to take advantage of his instruction.

Members of the 1921 class in Public School Music received their appointments as supervisors of music as follows: Elizabeth Bell, Marshall (Ill.); Margaret Gregg, Lima (Ohio); Frances Longway, Rock Valley (Ia.); Blanche Miller, Pierre (S. Dak.); Reba Renner, Greencastle (Ind.); Beatrice Starks, Spooner (Wis.); Leona Taylor, Gilbert (Ariz.).

Pupils of Rose Lutiger Gannon are active in the professional field although the season has scarcely begun. Ruth Russ, lyric soprano, has left for New York with the Festival Quartet, for a ten weeks' tour. Kathleen Ryan, contralto, has been engaged by the Redpath Bureau for a seven weeks' tour to the Pacific Coast, and Bertha Jensen has been engaged by the Runner Bureau for the entire season. Marie Herron, who won the \$300 prize scholarship last June, has been engaged for a recital by the West End Woman's Club, October 27. Julianna Weil has passed the Chicago High School teachers' musical examination and has been assigned to the Tilton High School.

JEANNETTE COX.

Concert Heard at Radio Stations

A concert given at the Electrical Show at the 71st Regiment Armory on October 3 was sent out to hundreds of radio stations as well as to an enthusiastic audience at the armory by the United Opera Association, Charles Trier director. Selections were rendered by Gladys Armellini, Dorothy Adrian, Zella Taylor and Waldemar Rieck. Ruth Coe was the accompanist.

Alma Simpson's Annual New York Recital

Alma Simpson, the American lieder singer, will give her annual recital of songs at Town Hall on Friday evening, November 4. Miss Simpson's program will range from Old English airs to modern songs by Strauss, Faurdren and Cyril Scott. She will be accompanied by Bozka Hejtmancik and the Ampico.

Unclaimed Letter

A letter addressed to Gatty Sellers is being held for claimant at the MUSICAL COURIER office, 437 Fifth avenue. Any information tending to place this letter in the proper hands will be appreciated.

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WHERE THEY ARE TO BE

From October 20 to October 31

Berkley, Harold:
Selingsgrove, Pa., October 20.
Besler, "Miss Bobby":
Quincy, Mass., October 23.
Scranton, Pa., October 29.

Brown, Eddy:
Indianapolis, Ind., October 23.

Coxe, Calvin:
Camden, Ark., October 20.
Warren, Ark., October 21.
Dexter, Mo., October 25.
Kennett, Mo., October 26.
Hayti, Mo., October 27.
Flat River, Mo., October 28.
St. Louis, Mo., October 29.

Crimi, Giulio:
Nashville, Tenn., October 20.
Memphis, Tenn., October 24.
New Orleans, La., October 25.
Abilene, Tex., October 26.
Dallas, Tex., October 28.
Ft. Worth, Tex., October 29.
Austin, Tex., October 31.

Ellerman, Amy:
Camden, Ark., October 20.
Warren, Ark., October 21.
Dexter, Mo., October 25.
Kennett, Mo., October 26.
Hayti, Mo., October 27.
Flat River, Mo., October 28.
St. Louis, Mo., October 29.

Ewell, Lois:
Boston, Mass., October 20.

Gabrilowitch, Ossip:
Peoria, Ill., October 29.
Chicago, Ill., October 30.

Galli-Curci, Amelita:
Grand Rapids, Mich., October 21.

Garden, Mary:
Davenport, Ia., October 31.

Garrison, Mabel:
Boston, Mass., October 27.
Lawrence, Kan., October 31.

Godowsky, Leopold:
Omaha, Neb., October 20.

Grainger, Percy:
Springfield, Ohio, October 21.

Hackett, Charles:
Boston, Mass., October 20.

Homer, Louise:
Cleveland, Ohio, October 25.

Howell, Dicie:
Superior, Wis., October 24.
St. Paul, Minn., October 26.

Huberman, Bronislaw:
St. Paul, Minn., October 27.
Minneapolis, Minn., October 28.

Hutcheson, Ernest:
Winnipeg, Can., October 24-25.

Illingworth, Nelson:
Chicago, Ill., October 23.

Johnson, Edward:
Duluth, Minn., October 21.
Denver, Colo., October 24.
Colorado Springs, Colo., October 26.
Chicago, Ill., October 28.

Maier, Guy:
Haverhill, Mass., October 25.

Matzenauer, Margaret:
Boston, Mass., October 20.

Meisle, Kathryn:
Chicago, Ill., October 23.

Pattison, Lee:
Haverhill, Mass., October 25.

Patton, Fred:
Boston, Mass., October 26.

Patton, Fred:
Montclair, N. J., October 28.

Patton, Fred:
Paterson, N. J., October 22.
Jersey City, N. J., October 27.
Troy, N. Y., October 28.
Albany, N. Y., October 29.

Prihoda, Vasa:
Boston, Mass., October 22.

Rubinstein, Arthur:
Chicago, Ill., October 23.

Schelling, Ernest:
Cleveland, Ohio, October 25.
Fredonia, N. Y., October 28.

Smith, Ethelynde:
South Bend, Ind., October 21.

Sparkes, Lenora:
Toronto, Can., October 31.

Telmanyi, Emil:
Brooklyn, N. Y., October 27.

Van Emden, Harriet:
Syracuse, N. Y., October 28.

Van Gordon, Cyrena:
Great Falls, Mont., October 20.
Spokane, Wash., October 22.
Portland, Ore., October 24.
Eugene, Ore., October 25.
Salt Lake City, Utah, October 28.

Whitehill, Clarence:
Peoria, Ill., October 29.

Zimbalist, Efrem:
Boston, Mass., October 23.

Zoller, Ellmer:
Duluth, Minn., October 21.

Zoller, Ellmer:
Denver, Colo., October 24.

Zoller, Ellmer:
Colorado Springs, Colo., October 26.

Zoller, Ellmer:
Chicago, Ill., October 28.

New York: Stokes' Encyclopedia of Music and Musicians, published by Frederick A. Stokes Company, New York; the International Who's Who in Music, published by Current Literature Publishing Company, 65 West 36th Street, New York, etc.

COPYRIGHTING MUSIC.

"Will you please give me information as to where I can get my compositions copyrighted and what the charge would be? Thank you in advance for your trouble." Write to the Library of Congress, Washington, D. C., asking for a copy of the Copyright Laws, which will give you all the details of how to copyright music, including the charge for the same.

MODERN RUSSIAN SONGS.

"Can you give me any information as to modern Russian songs? I would like to have a program of them to use in my work the coming winter, and feel sure your Information Bureau can tell me all about them." In the Ditson Novelty List for September is a notice that they are about to issue during the early autumn a collection of Modern Russian Songs in two volumes, selected and edited by Ernest Newman, the well known London music critic. These volumes will make the latest addition to the Musician's Library. The collection commences with Glinka and it is said "that every aspect of Russian song composition is represented." Many original songs are included by composers who are scarcely known in this country. There are biographical sketches of the composers represented. The Ditson Co. had already published a collection of Modern Russian Piano Music.

BICYCLE OR VOCAL LESSONS?

"I would like to have your opinion as to the following: A student went to one of the leading teachers of singing in a large city, and arranged to take lessons, as she wanted her voice trained. In talking with the teacher, the young woman practically stated that she would not only study all that winter, but would continue her studies for the necessary number of years that were required to make a complete and finished singer as she wished to have a public career. After taking nearly one term of lessons, the girl one day said to the teacher, 'you know that bicycles are coming in fashion again, and all my friends are getting them, so I have decided not to take any more singing lessons, but to buy a bicycle so I can go out to ride with my companions.' Do you think this was the right thing to do; should not the pupil have continued lessons as she had arranged?" While the conduct of the young woman does not seem to have been strictly honorable, it must be said that the teacher was well rid of such a pupil. Any student who cared so little for the study

of a special subject as to prefer riding a bicycle to continuing lessons, was not worth the trouble that the teacher must necessarily take in training a voice.

NO INTEREST IN MUSIC.

"I have been taking lessons of a teacher who is said to be one of the best in the city where I live, a large city by the way, and the other day I asked him if he had read something in the MUSICAL COURIER that greatly interested me. Imagine my astonishment when he said: 'No, I never read anything about music, I am not interested in it. I teach all day for five or six days a week, and that is all I care to know of music. It is a good way to earn my living, but when I leave my studio I forget there is such a thing as a voice to be trained.' Do you think this is the way the majority of teachers feel?"

No, it is a happy condition of affairs in the music world that teachers as a rule are greatly interested in music. Your experience is the first and only one of the kind brought to the notice of the writer. It does not seem as if a teacher who cared so little for his profession could be a good teacher. Teaching just to make money with no interest in the subject must indeed be a task.

WHAT NATIONALITY?

"In order to settle an argument, will you please by return mail let me know what nationality Mme. A. Galli-Curci is?" She was born in Milan, Italy, November 18, 1889, but is now American through her marriage.

Frank Lohmann Dead

Frank Lohmann, who has been a member of the Cincinnati Symphony Orchestra for the past twenty-seven years, and a musician for forty years, died suddenly on October 9, while participating in the annual rally of the Holy Name Societies in Cincinnati. Death was due to apoplexy. He was sixty years of age, and aside from being a member of the orchestra, in which he played the drums, he was a member of the John C. Weber band. He was also former president of the Musicians' Union. He leaves a widow and three children. His brother-in-law, Joseph N. Weber, is the president of the National Musicians' Protective Association of New York.

Kriens Recital October 22

Christiaan Kriens, well known Holland-American violinist-composer, and also founder and director of the Kriens Symphony Club of 100 players (both sexes), will give his first New York recital at Aeolian Hall Saturday evening, October 22. The program will contain standard works by classic composers and new works by himself, including: "Chimes at Eventide," "Valse mignonne," "Dutch Song," "Dutch Dance" (manuscript, first performance), and also "Fantasie de Concert sur l'Opera 'Manon,'" by Massenet-Kriens (new, first performance).

Godowsky, Rea, Breeskin, Bonelli for Albuquerque

In its series of Artists' Concerts for the coming season the Fortnightly Club of Albuquerque, New Mexico, will present Leopold Godowsky, Virginia Rea, Elias Breeskin and Richard Bonelli.

Verdi Club Announcement

Florence Foster Jenkins announces that the Verdi Club will begin the season's activities with a soiree dansante at the MacDowell Club, Wednesday evening, October 26, nine o'clock. The usual morning musicales, opera ball and so on will take place, and this club, never in such flourishing condition, will give a fine account of itself.

Merle Alcock at Town Hall

Merle Alcock, contralto, will give a recital on Sunday afternoon, October 23, at the Town Hall, New York. Kurt Schindler, leader of the Schola Cantorum, will play her accompaniments, and her program will consist of a group of Schubert and Robert Franz, two French songs by Ernest Moret, as well as several songs by American composers.

Elshuco Trio Recital, October 31

The Elshuco Trio (consisting of Elias Breeskin, violin; Willem Willeke, cello, and Aurelio Giorni, piano) will give its first subscription concert at the Town Hall on the evening of October 31.

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WHICH CATALOGUE?

"Which catalogue of musical artists do you recommend which gives their history and life work?" There are a number of such catalogues, each very good. However, we might especially recommend Baker's Biographical Dictionary of Musicians, published by G. Schirmer, 3 East 43rd Street.

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The Autopiano Company,
On-the-Hudson at 51st Street,
New York City.

DEAR SIRS—

You are certainly to be congratulated on your
splendid achievement in the production of the
Autopiano, which I consider one of the finest players
I have ever played.

It is so exquisitely beautiful in tone and expres-
sion, so unquestionably superior, that I can readily
understand why the Autopiano leads in the player
piano world.

Sincerely,

Paul Althouse



THE AUTOPIANO COMPANY

PAUL BROWN KLUGH, President

On-the-Hudson at 51st Street

New York

